



MONSTERS

OF FILMLAND

583801

KARLOFF
IN
THE GHOUL

VINCENT
PRICE
IN
THE PIT
AND THE
PENDULUM

THE TRAIL OF
DRACULA

LON CHANEY AS
FRANKENSTEIN

JAPAN'S GIANTS
GODZILLA-GIGANTIS-GORATH



GOG23

FRANKENSTEIN

AND THE MONSTER FROM HELL



TIMES have changed since FAMOUS MONSTERS began 16 years ago. You may not realize it but in those days this film would have had to have been titled FRANKENSTEIN & THE MONSTER FROM HECK. Yes, times have changed—but not FM. Still the World's First & Foremost Filmonster Magazine. Reading is Believing!

WEIRD DELIGHTED



TO SEE YOU AGAIN!

COUNT DRACULATIONS! We're pleased as punch to have you as part of the beastly bunch. You know, they say (in Transylvania) "the family that scares together dares together" and that's why we're so happy to have you as part of the Famous Monsters Family. You keep coming back year after year to our famous annual Fearbook,

our Weirbook of fabulous faces like Karloff, Lugosi, Price, Kong, the Chaney's, Lörre et al and pacemaking, heart hammering features on Frankenstein, Dracula, Poe, Godzilla & Other Grrreats of the Horror Movie field.

This is an issue you'll savor, relish, digest and return to again & again!

*FORREST
ACERD*



GORG0 THE MIGHTY

...is mighty sore 'cause he's not featured in this special Fearbook issue of FAMOUS MONSTERS OF FILMLAND. But there's Karloff, Pal, Godzilla, and Lugosi instead...so what are you waiting for? Dig right in and start enjoying this Special Issue...or else!



OUR COVER:

The long-lost face of Boris Karloff as **THE GHOUL** gleaming a clear glow, our horror-horn rises from the dead to present a mystic jewel! Posing by Goggs.

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FAMOUS MONSTERS OF FILMLAND, Number 110. Published nine times a year, in January, March, April, May, July, August, September, October and December by Warren Publishing Co., Editorial, Business & Subscription offices at 145 E. 32nd Street, New York, N.Y. 10015. Second-Class mail privileges authorized at New York, N.Y. and at additional mailing offices.

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Subscriptions in the U.S. 9 issues (includes special Summer issue and special Christmas issue): \$10.00. Canada and elsewhere: \$12.00. Editorial contributions are invited, provided that return postage and envelope are enclosed; however, no responsibility can be accepted for unsolicited material or photographs.

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KARLOFF rises from the grave!

the sacred stone

A SHADOWY character trails another thru the darkened alleyways of a fog-shrouded street in London, up a narrow staircase to a cheap room.

The man in the room, unsuspecting that he has been followed, seats himself and begins poring over some obviously valuable documents... when a keen knife blade slowly enters the screen and touches him menacingly on the neck.

Ali Ben Drage's eyes bulge as he turns slowly around in fright and the man who meets his eyes does nothing to minimize his terror: Mahmoud (played by D.A. Clarke-Smith), who has been sent to kill Ben Drage (Harold Huth). "You have stolen the sacred gem from the temple of my people," Mahmoud informs Ben Drage, "and unless you return it to me I shall take your worthless life."

The terrified Egyptian babbles, "I... I no longer possess the stone... I sold it to Professor Morlant."

"The famous Egyptologist?" Mahmoud is astounded. The fame of the professor is known even among his own people for Morlant is the only Caucasian ever to have adopted the ancient religion of the Egyptians. To him the stone would indeed be sacred!

by Benjamin Varrelman

THE GHOUL





Prof. Morlant removes the Sacred Egyption Stone from its Secret Hidingplace.



Laing the Butler (Ernest Thesiger) prays for the Departing Life of His Master.

Mahmoud tells Ben Drage his life will be spared if he can recover the stone from Morlant. "But you must do so soon!"

"I will try—but it will not be easy. Morlant has converted his house & grounds into shrines to the Egyptian gods. And behind his house he has had constructed an authentic burial tomb."

at death's door

The scene shifts to Morlant's sinister house. Inside, the elderly Professor (BORIS KARLOFF) lies in bed, his breath coming in long, shuddering gasps. His elderly butler Laing (Ernest Thesiger), a clubfooted cripple, is talking with the doctor. He is told, to his sorrow, that his master will not last the night. Death is imminent.

Laing shows the doctor to the door, then sadly returns to his master's room. The fanatical Morlant clutches at Laing and extracts a strange promise: *the sacred stone Morlant holds must be buried with him—for when the light of the full moon falls on the door of Morlant's tomb, he will rise from the grave and offer the gem to the statue of Anubis, the Opener of the Way.* The statue, now in the bedroom, will be moved to the tomb. When the hand of the statue closes on the priceless gem, the walking-dead Morlant will be assured of his immortality. With burning eyes & rasping words, he makes Laing promise to carry out his after-death demands. The gem must be in his hand when he is buried and, to insure this, he has Laing swathe his hand in bandages,



Creepy Close-up of KARLOFF 40 Years Ago in Death-bed Scene.



Laing inspects in awe the Ring of Life on the Dying Professor's Finger.

like the hand of a mummy. And the key to the door of the tomb must be left in the door—on the inside, so that the Immortal Morlant can come into the world once again.

Laing, frightened & worried, promises to do all this. He has always served his master faithfully, but... Well, even the best of men have been tempted by fabulous wealth. And the sacred gem is of almost infinite value.

Later, with a final death rattle, Morlant "dies." Before Morlant's body is even cold, the once-faithful Laing slices open the carefully-wrapped hand and removes the sacred gem!

Then there is a funeral procession, led by the clubfooted Laing and attended by Broughton, Morlant's lawyer (Sir Cedric Hardwicke). The cortege is eerie in its ancient ritual: Morlant's body is in an Egyptian sarcophagus, draped in flowing white linen. It is borne upon long poles, supported on the shoulders of the pallbearers. The procession is lit by torches and the burial is at night in the tomb behind Morlant's house.

Laing is now alone in the old house, which is being watched by an unseen presence.

the striding dead

In London, in lawyer Broughton's office, young Ralph Morlant & Betty Harlow arrive to hear the reading of the will of their relative, Prof. Morlant. The dour lawyer explains that they are equal heirs and the 2 young people decide to go to Morlant's house to see just what it is that they have inherited. Betty takes her scatterbrained female friend Kaney with her.

As they near the old house, they almost knock down a man riding a bicycle. Ralph leaps out of the car to berate the cyclist but falls into an embarrassed silence when he discovers that the other man is the Reverend Nigel Hartley (Sir Ralph Richardson) new to the district, who has come to pay his respects to the Morlant heirs.

Hartley enters the house with Betty, Ralph & Kaney. They aren't made to feel very welcome by the sneering Laing. Soon after their arrival, the desperate Ali Ben Drage shows up with a story that convinces them he is entitled to be there also. Ben Drage begins at once to romance the fluttery Kaney, hoping to gain opportunity



Prof. Morlont issues His Lost Instructions concerning the Egypt Gem.



The Funeral Procession takes Boris' Body to the Tomb.



The Living Deadman offers the Sacred Stone to the Powerful Gad Anubis.



What brings Clubfooted Laing (Ernest Thesiger), Torch in Hand, Out into the Night?

to prowling about the house and discover the hiding place of the sacred gem.

The nervous Laing stays out of everyone's way and casts furtive glances at the full moon, which has newly risen.

At Morlant's tomb, the moonlight gradually creeps down the iron door. Suddenly the handle moves slightly, then more & more, and the door swings open. The furious Morlant, apparently risen from the dead, strides out of the tomb and toward the house. His face is gaunt and seems to be covered with mold. His iron-bar eyebrows are low over black & glowering eyes. His stride is purposeful and energetic—no enervated mummy is *this* Ghoul!

the living corpse strikes

Morlant makes his way thru tall, swaying grasses and finds one of the men who has been spying on the house—Mahmoud! Without hesitation the fanatical Morlant strangles the man and proceeds toward the old house.

Meanwhile, Laing enters the kitchen cautiously and makes very sure he is completely alone. He sits down and raises his club foot to his knee. He fumbles for a moment at the back of the oversized heel, then opens a small compartment in his shoe. He removes the sacred gem from its secret hiding place and once again hides it, this time deep inside a container of tea.

Then he leaves the room.

Ben Drage enters and at once removes the



The Ghoul Catches Up with His Betrayer!

gem. But Kaney also comes into the kitchen and Ben Drage cannot yet make his escape with the jewel. Fearing to be caught with the gem in his possession, he hides it in Betty's coat on a nearby rack.

Laing returns to the kitchen to reclaim the gem, when suddenly the Ghoul smashes the window, bends the bars with super-human strength and climbs into the kitchen. The horrified Laing cannot escape. He babbles to the angry, implacable Morlant: "I don't have the gem! It was not I who stole it from Morlant's body." Desperate, Laing claims Betty Harlow has the stone, little knowing that he is telling the truth! Morlant drops the man without bothering to kill him and strides thru the house in search of his precious stone.

Ben Drage has been unable to recover the gem from the coat and Betty has taken it with her as she has gone to her room. The Ghoul bursts into the room and begins to strangle the helpless girl. Ralph enters, discovers that it is the gem Morlant is after and gives it to him, saving Betty from death at the powerful gnarled hands of the Ghoul.

terror in the tomb

Morlant gazes for a moment at the gem, enraptured, then returns directly to his tomb. Only this time he has company—Betty & Ralph follow close behind to see what will happen. Inside the tomb they watch from concealment.



Morlant's Lawyer Braughton (Hardwicke) up to No Good in the Old Dark House.



"One of Karloff's Most Horrifying Make-ups." If Anyone Knows the Name of the Make-up Artist, We Would be Most Grotified to Reveal It.



Prof. Morlant Goes Down on His Knees to Anubis, the Opener of the Way.

Morlant performs various ceremonies which climax as he tears open his shirt and carves the name of the god in his naked flesh. And he *bleeds*—can a dead man bleed? He places the gem in the open hand of the statue of Anubis—and Betty stifles a scream as the stone hand closes upon the gem!

His task completed, the ecstatic Morlant collapses again and dies—for the second & final time.

Betty & Ralph are about to enter the main room of the crypt when the "stone" hand which closed on the gem suddenly withdraws into the statue and the very human man who used Morlant's superstition to gain the gem steps out from behind the statue.

The very real villain of the piece is revealed to be—Nigel Hartley, the imposter curate!

Hartley & Ralph battle furiously in the tomb overturning jugs of oil which burst into flames. Hartley gets the upper hand and dashes out the door, slamming the iron slab behind him. And he has taken the key!

The 2 young people strain at the door but all seems hopeless until Ralph finally manages to detonate concealed explosives which blast the door off its hinges.

Outside they discover that the police have arrived and captured Hartley. Behind them, the tomb burns itself out, the final crematorium of Professor Morlant, a man who had been in a cataleptic state at burial and revived to believe himself a walking corpse. He is now truly dead.

sidelights on "the ghoul"

This was Karloff's first movie in England and was made (1933) after he had risen to sudden fame because of *FRANKENSTEIN* and *THE MUMMY*. It was originally 85 minutes long. This title was thought for years to be completely lost but not long ago a print was discovered in the Czechoslovakian film archives. We can all be grateful that the practice of dubbing was not known in the early 30s for the print that was preserved was complete with English sound track. The Czech subtitles have been blotted out, giving a rather modern-looking "wide screen" look to the movie.

Unfortunately, the print is not perfect—some short sequences are missing and there is a general graininess to the image.

When this film first turned up and various people saw it and reported on it to those who had not yet seen it, its reputation as a lost classic underwent some severe downward revision. However, a showing at Filmcom 2 confirmed the original belief—the film is a classic.

For example, the photography is excellent—richly textured, full of deep black shadows and extremely clear & sharp. The print looks better than most prints of US classics of the period!

The sets are also excellent—similar to those used for the classic German "expressionistic" films of the 1920s in that they are not realistic



The Great Egyptologist, Risen from the Dead, All but Prostrates Himself Before the Statue of the God he Warships.



Behind the scenes during the Shooting of the Newly Found "Last Classic." Sir Cedric Hardwicke is Stornly Seated while Rigid Karloff Glares at the Camera.

but instead are designed to fit the mood of the story.

The story itself may be disappointing to many modern viewers who expect the film to be supernatural, with Morlant/Karloff being a true walking corpse. When an explanation of catalepsy is hastily offered just before the end, there are usually audible sounds of disappointment from today's audiences. But it was very unusual for films at the time to provide supernatural explanations for weird happenings—*DRACULA* and *THE MUMMY* are exceptions rather than the rule. This was especially true in England, where the more horrific American films were given "X" certificates, which meant (and still means) that children cannot see them. Some, like *ISLAND OF LOST SOULS*, were banned outright.

The cast is good. The role of Leing is unusual for Thesiger—here he isn't the sinister Master

Force of *BRIDE OF FRANKENSTEIN* or *MAN IN THE WHITE SUIT*. Cedric Hardwicke, almost unrecognizable in heavy make-up obviously inspired by characters from Charles Dickens, has a wonderful time.

And Karloff—he is excellent in a role that doesn't require much of him other than striding about like an avenging juggernaut. He was at the height of his abilities when this was made and it is wonderful to see him in all his power again. The make-up is shocking—it is one of, if not the most horrifying face(s) he ever had, and is so ghastly (especially in the sequence in which he offers the gem to Anubis) that one suspects the film was originally planned to have a supernatural explanation but that the censor gave signs of objecting, so that the "catalepsy" explanation was hurriedly inserted.

If you ever have a chance to see this long-lost classic, by all means seize it. It is a fine film.

END

THESE WERE THEIR LIVES

Formerly unknown episodes in the unearthly existences of Famous Monsters

LITTER TO A WEREWOLF

BY K. VAZAU VIRLUP

Gravesend University
Transylvania
April 2d

Dear Dad,

Am finally finding time to write you after a hectic week of enrollment and getting used to classes and the campus. I'm sure I'll enjoy my studies, especially Classic Vampirology under Prof Van Helsing, Basic Mummyography with T. M. Hotep and Vivisection A-1 with lectures and demonstrations by a new member of the faculty, a Dr. Frankenstein.

I see Lupe and Wolfgang most every night. I sure envy my sister being a sophomore and brother a senior. I read Wulfie's term paper on Abnormal Psychology—"My Father Meddled with Things Man Was Meant to Leave Alone"—and it sure made me monstrously proud of him.

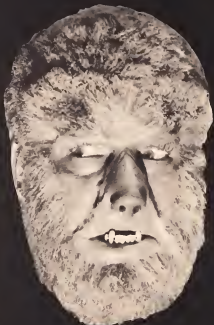
The Carpathians are wonderfully wooded mountains, the peasants hereabouts delightfully superstitious (it's always so satisfying to have people really believe in you), and altogether I feel an exciting 4 years of study lie ahead of me.

Just one thing disturbs me. I sensed it almost immediately when I got together with sis and Wulfie. We seem to be sort of—apart—from the others. Outsiders, like. Same sort of reaction you told us you and your old friend Lovelock experienced when you were students at Miskatonic U.

I learned Lupe isn't welcomed in any sorority and I noticed Wulfie isn't wearing any frat pin. One time when sis wasn't around, Wulfie clued me in that we Talbots aren't exactly top dog on the campus. It made me want to howl. All the way back to my dad there was a big lump in my throat, like the first time when I was 12 years old and had that terrible nightmare—you remember, the time that neighborhood bully Howard, that boy with the high blood-pressure, was mysteriously mangled by a prowler in broad moonlight.

I never did quite understand, dad, your reason for having us change our family name. Am I old enough to know now? I suspect it had something to do with your brother. I remember Aunt Anthrope died under unpleasant circumstances and I heard you and mom arguing once about Uncle Luke and his changeable ways. I remember mother saying something like, "That Luke Anthrope sure is in the dog house now!"

We Talbots seem to have a reputation around here for "putting on the dog," being too "snooty." Our varsity associates don't seem to appreciate the way you and mom set the example of the way for us to wolf down our food. One smart aleck told me some powdered wolfbane was instant coffee and naturally I was deathly sick after one sip.



I hate to say this, dad, but sometimes I feel like my ancestry is almost a curse!

Affectionately, your son,

Larry Talbot Jr.

PS: This afternoon in Gym Classes some disturbing things happened. During a baseball game one of the bat boys, and during a soccer game one of the ghoulies, and during a football game a couple of the hunchbacks—all made cracks about me and my brother and sister.

Dad, I think I've finally figured out why we've been scratched off everybody's popularity list, why they treat Wulfie and me like Cammie Able and make no bones about their dislike of Lupe: They have penetrated our disguises; they know that our bite is worse than our bark.

I am proud of our lycanthropic heritage, the grue blood that flows thru our veins. But it is a lonely thing to be mere offspring when your father is King. A veritable curse.

Behind our bushy tails they call us: The Curs of THE Werewolf!

END

TRAIL OF DRACULA

What has gone before: In the April issue of **FAMOUS MONSTERS** we brought you 16 pages on the lure, the lore, the legends of the legendary **DRACULA**, illustrated with 25 fotos, 7 of which were from the personal collection of the late Bela Lugosi himself. We gave you the verbatim text of a radio broadcast made by Bela in 1931, a short story version of the novel itself—"The Undead"—by Ian Conyers. As we continue with the account of the Thirsty Count, we again call to your attention that each still including a "BL" with the caption was selected from the priceless album that belonged in life to Bela Lugosi, and that the majority of quotations are from clippings contained in the scrapbook of the man who was Dracula incarnate.—FJA.

an amazing letter

Today, as yesterday—but, hopefully, not tomorrow—monster lovers sometimes meet with a certain amount of parental disapproval. We have a record of what the mother of a "monster" thought, the reaction of Mrs. Charlotte Stoker herself to her son Bram's Gothic classic.

Did she refuse to read it? Was she ashamed of it, shocked, embarrassed? None of these. In his estimable book "A Biography of Dracula: The

Life Story of Bram Stoker," author Harry Ludlam has reported for us the contents of a letter from mother to son on the occasion of Mrs. Stoker's having completed her first reading of *Dracula*:

"My dear," she wrote from Ireland, "it is splendid, a thousand miles beyond anything you have written before, and I feel certain will place you very high in the writers of the day—the story and style being deeply sensational, exciting and interesting." And a few days later, Ludlam tells us, she added: "I have seen a

great review of 'Dracula' in a London paper. They have not said one word too much of it. No book since Mrs. Shelley's 'Frankenstein' or indeed any other at all has come near yours in originality, or terror—Poe is nowhere. I have read much but I never met a book like it at all. In its terrible excitement it should make a widespread reputation and much money for you."

And, prophetically, horror & honor went hand in hand thro'out the land, to the gratification of Bram's proud mother.

the first dracula

The first man in the world to impersonate Dracula on the stage was an actor whose first name we may never know. His last was Jones. It is possible, but highly unlikely as he would have to be a man around 100, that the all-but-anonymous Mr. Jones is still alive; if, miraculously so, anyone should know of his whereabouts & could put us in touch with him, we would consider it a milestone in the history of horror-dom to obtain & publish a photograph of him in these pages.

The mysterious Mr. Jones "starred" in the original one-performance-only version given at the Royal Lyceum Theatre (assumed to be in London) starting at 10:15 in the morning on Tuesday 18 May 1897 and lasting for more than 4 hours! (It consisted, substantially, of a dramatic reading of the book by 15 characters. Jonathan Harker was a Mr. Passmore; T. Reynolds—the only actor credited with an initial!—played Prof. Van Helsing; and a Mrs. Daly a Vampire Woman.)

In its first presentation it was billed as DRACULA OR THE UN-DEAD. It had a staggering total of 47 scenes, the first 9 of which, in the Prolog, were located inside & outside the Count's castle in Transylvania and in the Chapel vault.

the birth of the "legitimate" dracula

As a legitimate stage play, DRACULA made its debut one nite in June 1924 in the Grand Theatre of Derby, England. "But the vampire king actually secured his first 'victim' at rehearsal the night before," reports Bram Stoker's biographer. In the kind of episode that will make every Dracula-Lugosi-Stoker-Lee fan avid to track down & buy a copy of the book (200 pages with a baker's dozen—13—fotos), author Ludlam tells us:

"The company, running thru DRACULA after the evening's performance of the current play, had reached the final scene, with the stage



Taken during one of the Thousand and One magic nites that he played the role on the stage. (BL)

dressed as a tomb & in darkness except for a green spotlight shining down on Dracula in his coffin. Deane (the author of the play & many times its title character) and the rest of the cast were at the back of the theater arranging the lights when a stage exit door opened & a policeman, who had found it unlocked while on his rounds, peered in.

"At that moment Deane had just beckoned the 'corpse' to come to life, and as the constable fumbled on to the stage by the light of his lamp, Dracula rose slowly up in his coffin. The policeman took one look at the 'vampire', let out a strangled cry, dropped his lamp, shot thru the door & did not stop running till he reached the police station nearby. It made an amusing story for the newspapers tho' one the police were not quick to appreciate."

Second actor to play Dracula was Edmund Blake, described as an individual with "a prominent gold front tooth which lent him an admirably portentous touch."

It was playwright Hamilton Deane himself who devised the original black cloak of Dracula which was to become a world-famous adjunct of the role.

Renfield, the lunatic acolyte of Dracula, was played by G. Malcolm Russell, who researched his role at the Carlisle Asylum.

Most successful portrayer of Renfield was a Bernard Jukes, who played the role in both Britain & America for a staggering total of over 4000 times.

The first London performance took place on the night of 14 Feb. 1927 with a 22-year-old actor by the name of Raymond Huntley donning the



The penetrating eyes, the stare that could hypnotize, the man dead—yet living—thru 5 centuries of time.



Renfield attempts to resist but—"there it was again... that terrible thing! That horrifying vision that called him, called him, called him. This time he would resist... this time he would assert his own will... this time he would—but the coil of Dracula was commanding."



Like a bride to Dracula, the helpless heroine is carried across the vampire's threshold to—horror.

cape of Dracula. When one unkind critic criticized Mr. Huntley's "ill-fitting mask," the poor actor was forced to confess that, "As the 'mask' happens to be my own face it is really the best I can do with it."

dracula conquers america

For presentation in the USA, the play was revised, much of Stoker's dialog being modernized, a few characters eliminated & the plot tightened up. In this endeavor Deane was assisted by John L. Balderston as his collaborator. When the completed product was presented in New York in Oct. 1927, the new vampire master was a comparatively unknown Hungarian actor who had previously appeared in one other horror play, *The Werewolf*, and his name was—

bela lugosi

... or was it Bella?

Or Zela?

Lugasi . . . Lugosi . . . Lougosi

Lugosi . . . Lagosi or Lubosi?

Or even Lugoos—?

A close search thru Bela Lugosi's 196 clippings on *DRACULA* reveal

that newspapers of the time managed to misprint his name in every one of the preceding erroneous variations! (We sometimes suspect those same printers are still on the job, limotyping the copy that appears in *FM*!)

In 3 seasons in the United States & Canada, *DRACULA* earned more than \$2½ million.

"dracula's guest"

On the occasion of the play's 250th performance at the Prince of Wales Theatre in England, each lucky member of the audience received a surprise gift, a mysterious sealed envelope bearing the instruction, "Please do not open before the end of the third act." When patrons broke the red seal at the conclusion of the play, they were rewarded to find a most valuable souvenir, a specially-printed copy of "Dracula's Guest," the book of Bram Stoker's short fantasy-horror stories featuring the deleted chapter of 1897. Needless to say, if any copy of this souvenir still exists anywhere in the world today, the owner has a ready buyer in the person of this magazine's editor.

There was a still further surprise Harry Ludlum learned, in the course



At the command of the master the spellbound girl moves as in a dream.



The hot blood of Spanish victims flows thru this vampire, impersonated by Carlos Villalobos Villor.

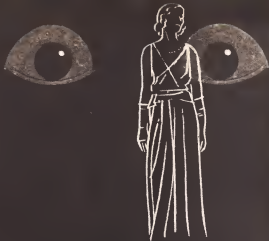
of writing his biography of Stoker, that "as each book's cover was opened, up into the air shot a realistic black bat, which had lain flat between the pages with its elastic 'motor' ready primed."

the call of dracula

For researcher Ludlam, actor Ivan Butler, who had once played in DRACULA, recalled that Renfield's blood-curdling offstage howls were accomplished by "the actor howling thru cupped hands or a megaphone. For Dracula's weird 'wail' call we used either a violin or a swan-neck whistle. The bat which tried to fly in thru the windows was an ingenious affair of black cloth & wire about 18" across with the wings spread, its glowing red eyes lit up by a torch battery fixed in the body. It was operated by the assistant stage manager, who used to stand on a chair outside the windows using a sort of fishing rod to swing the bat around. On one famous occasion when the string broke, the bat sailed in thru the window & landed in the footlights, where it stayed glaring unwinkingly out at the audience. As it was supposed to be Dracula in one of his guises, it tended to make his even-



When the sun sets the Son of Dracula rises to terrorize.



role before. He's made me an insatiable fiend. I would just like to meet the man who wrote such an inhuman role for me. He must be a monstrous, horrible person." Obliging, Hillyer sent for Fort, who appeared to be a mild young man with a sense of humor. After Miss Holden got over her embarrassment she explained, "When I have nightmares I can never remember them next day. You must have a marvelous memory—you put all the scary situations right into your script!"

revisited dracula's daughter

Here's the story of DRACULA'S DAUGHTER, running time 70 minutes.

It begins where DRACULA left off, at the old abbey which Count Dracula rented in England. Hearing a noise as tho of someone pounding, 2 policemen become curious & enter the premises. As they do so, the pounding stops.

Suddenly, from a door materializes a scholarly looking man wearing thick spectacles. It is Prof. Van Helsing—Edward Van Sloan. At the foot of a stairway the policemen discover the body of Renfield, and inside a room they come upon a gruesome sight—a body with a bloody stake driven thru its heart. They know nothing of vampires: to them it's an open & shut case of macabre murder.

Van Helsing attempts to explain about Dracula and his menace to the human race but they refuse to listen, and arrest him. He is to be tried for murder.

At the office of the Police Commissioner, Van Helsing again attempts to explain about the vampire—what it is, how it can be destroyed. But the Commissioner is a nonsense non-superstitious materialistic man.

An old pupil of Van Helsing's, Jeffrey Garth (Otto Kruger), has become a famed psychiatrist, and is retained as counsel to defend the vampire-fighter.

At the police station, the 2 constables are put in charge of Dracula's corpse. Nervous at the nearness of the creepy cadaver, one of the policemen ducks out for a cup of coffee. While he's gone, a mysterious woman appears, dressed in black. She pleads to see the body but the lone policeman guarding the corpse is reluctant. When the woman takes out a strange ring & shines it in front of his eyes, he falls into a hypnotic stupor.

Later, when the Inspector, Garth & Van Helsing arrive on the scene they find the officer in a state of paralysis, and when they touch his body he falls forward—dead!

DRACULA

RETENU PAR G.F.F.A.

POUR SON CIRCUIT DE PARIS ET QUELQUES SALLES DE PROVINCE

50 Million Frenchmen shuddered to this od of DRACULA when the film played in France in the early 30s.

tual entry a little difficult."

And the trick coffin of Dracula, in which he met his doom at play's end? "Most ingenious of all," explained Ivan Butler. But for that revealing explanation, read Mr. Ludlam's more than revealing book!

DRACULA'S DAUGHTER

In 1936 Garrett Fort was entrusted with the task of devising a film sequel to DRACULA. The screen credits state that the scenario was based on "Dracula's Guest." At the time he scripted DRACULA'S DAUGHTER, it was reported that Garrett Fort was the owner of a \$30,000 collection of works on black magic, voodooism & kindred occult subjects. His library on these matters, it was said, was exceeded only by the late Harry Houdini's collection (the master magician's books were willed to the Smithsonian Institute). DRACULA'S DAUGHTER was Fort's 9th movie story dealing with weird happenings, including FRANKENSTEIN, the original DRACULA and THE INVISIBLE MAN.

Edward Van Sloan, who had previously been seen in FRANKENSTEIN, DRACULA, THE MUMMY and DEATH TAKES A HOLIDAY (as Dr. Valle), returned in his original role of Dr. Van Helsing.

The Daughter of Dracula herself, Gloria Holden, was a London-born actress who at the time of her role stood 5'5" tall, weighed 124 lbs., had brown hair & an olive complexion. The first day on the set she complained to the director, Lambert Hillyer, after studying her script: "Why, this author has made me a ruthless vampire, a beast in human form. I don't believe any woman has ever been asked to play such a poisonous



A famous scene between Renfield & Van Helsing recreated in the early Spanish version.



Conde (Count) Dracula—Transylvanian with a Spanish accent.



Carlos Villar in his interpretation of a classic moment of terror in DRACULA (Spanish 1931 version).



In another second—the 2 small pinpoint pricks on the sleeper's throat... the calling card of Count Dracula (Villar).

fire for a dead vampire

In another part of town a cremation is taking place. In a small clearing in a wooded glen burns a funeral pyre. The flames are consuming the mortal remains of the near-immortal, Dracula. Watching the incineration of the 500-year-old body is the weird woman we have seen before. With her is a sinister servant—Sandor (Irving Pichel).

After the fiery ceremony the woman departs with Sandor. As she leaves we hear her speak hopefully of escaping her father's curse. We know that she is Dracula's daughter.

In her apartment, the woman starts to play a threnody her mother taught her. Sandor taunts her: "You can't escape the curse!" Marya (herself a countess) is determined to avert it—but when the sun begins to rise she realizes its rays are too powerful for her & she retreats to



Sandra Harrison
BLOOD OF DRACULA
(1957)

the safety of her coffin hidden in another room.

encounter with countess zaleska

The next mite at a dinner party at which Jeffrey Garth is present, the subject of Prof. Van Helsing and his "ridiculous vampire beliefs" is being joked about when the butler announces the arrival of a Countess Zaleska—the same Marya who is Dracula's daughter. The countess is immediately attracted to Jeff, tells him of her "psychiatric" troubles, gets some advice from him which she decides to take.

But Sandor, who has a stake in immortality via the Countess, appeals to her weakness for blood by luring a young girl to her apartment. When Marya sees the girl she is lost—the vampire bloodlust takes over & she first hypnotizes, then attacks the girl's throat. Later, when the girl is found, she is in a serious condition & rushed to a hospital. Van Helsing, observing the telltale punctures on

her throat, warns the Commissioner that the girl (Nan Gray) has been a victim of vampirism.

In order to determine what happened to the girl, Garth decides to employ mechanical hypnotism. As he adjusts glass attachments on his machine, Zaleska visits him at his clinic—and Garth is shocked & incredulous to observe that she casts no reflection in his mirrors!

Garth excuses himself as he steps into the adjoining room to treat the patient hypnotically. Just as she is about to reveal what happened, loss of blood & shock take their lethal toll on the unfortunate girl: she drops dead.

Zaleska now boldly reveals her desires. "Come with me to my castle in Transylvania," she bids Jeff; "together we can share eternal life!" But Jeff refuses. The spurned countess nods a command to Sandor, who understands & vanishes into the night—to kidnap Jeff's fiancée (Marguerite Churchill).

When his fiancée is discovered missing, Jeff puts 2 & 2 together and it adds up to Zaleska. He has also figured out that she is Dracula's daughter. At her apartment he finds she has disappeared—Sandor with her—and when he learns of a mystery plane taking off from International Airfield he does some plane geometry figuring & comes to the conclusion that the flight's destination is—Transylvania.

For which he heads forthwith, despite the frantic protestations of Van Heising. The professor prophesies: "You are flying to your certain doom!"

climax at the castle

As Garth gets close to Castle Dracula it is made dramatically clear to him that he is an unwelcome intruder as an arrow whizzes dangerously near his ear. It has been fired by Sandor. But Garth is not deterred.

Inside the castle, Jeff finds the unconscious form of Janet, his fiancée, on a couch. He whisks from his crouching position when he hears a chuckle of diabolic laughter from behind him—it is Countess Zaleska.

Reconciled to the curse of Dracula, his daughter repeats to Jeff that she has chosen him to be her undead companion, by her side thru the centuries. If he refuses to join her in vampirism, it will be at the expense of his sweetheart's life.

But there is an unknown factor at work! The countess has forgotten her promise to Sandor that he should join her in eternal life, a state that he jealously covets; and when he sees himself about to be betrayed with another, he draws back the string of his bow, takes careful aim & looses a lethal shaft—a wooden arrow—into Zaleska's heart.



Spanish Renfield is introduced to old Castilian custom in the Castle of the moon in the custom-made costume.

As the daughter of Dracula dies, Jeff's fiancée is released from her evil thrall.

Van Heising & the Commissioner arrive on the scene. Sandor attempts to kill them but himself dies from one of their bullets.

As the Commissioner observes the body of Countess Zaleska he involuntarily remarks, "She's beautiful." To which Prof. Van Heising replies: "Yes—as beautiful as she was when she died . . . over 500 years ago."

SON OF DRACULA

A mysterious Hungarian, Count Alucard, is to be guest of honor at

a party put on for him in her home in the south by Katherine Caldwell (Louise Albritton) who met him during a vacation abroad. Frank Stanley (Robt. Paige), in love with Kay, and a friend, Dr. Harry Brewster (Frank Craven), meet the train to greet the count but are baffled when he does not appear at the station. As an added mystery, several crates containing nothing but earth are discovered on the train.

Kay is worried about Alucard's non-appearance & consults an old Hungarian priestess named Zimba (Adeline Reynolds) who lives in a spooky hut in the swamp region of the Dark Oaks estate. Zimba tells Kay that the Count is an impostor.



Rare close-up of BELA LUGOSI in his make-up for the stage version of DRACULA. (BL)

a living corpse, but before she can explain her incredible revelation a huge bat swoops thru the window & the ancient crone dies of fright & heart failure.

Returning home, Kay finds Frank waiting for her. He has checked records & confirms the dead seer's statement that Alucard is a fraud: the Count is completely unknown at the Hungarian Embassy.

After the party is over the doorbell rings. A servant opens the door & an imposing stranger stands in the entranceway. "I am Count Alucard," he (Lon Chaney Jr.) announces.

another death

That very nite Kay's father (Geo. Irving) is found dead under mysterious circumstances. Unseen, unheard, a killer bat has flown into the mansion & changed into a tall cloaked figure, attacking the colonel & starting a fire in his room, then in the confusion vanishing in a wisp of smoke under the window.

The next nite after the tragedy, Kay is lured by Alucard to the nearby Dark Oaks swamp, in the vicinity of the family vault. Frank tries to

follow her but is prevented by a fall-out tree.

In an eerie scene, Kay finds herself by a dark lagoon & views a coffin as it rises inexplicably to the surface of the water, vapor pouring from its interior. The smoke assumes the form of a man. It is Alucard!

Using the coffin as a boat, the count guides it towards the shore & the mesmerized Kay. Escorting her to her waiting car, he drives her to a Justice of the Peace. As they step over the dark threshold of the house a wild storm breaks. The shrieking wind & driving rain lash against the structure, vivid lightning reflects on the windows as the pair are joined in unholy matrimony.

Following the evil ceremony, Kay & Alucard return to Dark Oaks. She is unable to wrest herself free of his frightening mental hold. Frank confronts them & when told of their marriage orders the Count to leave the premises at gunpoint.

In a fight that ensues, Frank shoots at Alucard but the bullet passes thru his body, leaving him unharmed & hitting Kay instead.

His mind unable to comprehend this incredible circumstance, Frank temporarily takes leave of his senses & flees thru the window. A monstrous bat pursues him. Running, stumbling blindly thru the thick forest, Frank finally falls, sprawls unconscious in a graveyard.

The vampire bat wings down,



Francis Lederer rises from his coffin in THE RETURN OF DRACULA, United Artists, 1958.

glides on target: Frank's throat. As the blood is about to be drained from Frank's veins, a moonlight miracle occurs.

crucial crucifix

The moon emerges from behind a cloud & shines on a tombstone shaped in the sign of the cross. The sacred shadow falls on the sensitive bat. Squealing in anger & agony, the unclean creature flaps away, its fluttering shape changing into the satanic form of Alucard. Whipping his cape around his body, the undead one slinks off into the forest.

Frank eventually arrives at the home of Dr. Brewster and tells him what has happened, deliriously accusing himself of being Kay's murderer. After giving Frank a sedative the doctor goes to nearby Dark Oaks where he finds Alucard and is escorted Kay's bedroom. She is propped up in bed, her face deathly pale. While exchanging significant glances with Alucard, which the doctor fails to see, Kay tells Dr. Brewster that her husband is engaged in scientific research which keeps him occupied throughout the night & therefore they will not be active by day. As he leaves, puzzled, the doctor is warned by Alucard that anyone who comes to the house in future will be treated as a trespasser.

Upon his return home Dr. Brew-



DRACULA'S DAUGHTER! In 1936 she (Gloria Holden) emerged from the shadows to transfuse unwary victims.



Impaled on a wooden stake at the bottom of a pit, the Undying Count is down for the count—again.

ster is informed by the maid (Etta McDaniel) that Frank has left to surrender himself to the sheriff for Kay's murder. Brewster seeks out the sheriff, tells him of his odd visit to Dark Oaks and they go together to investigate further.

On arriving at the plantation they find the house empty. Kay & Alucard have disappeared. When Kay's body is finally found in a coffin in the family vault, Frank breaks down & weeps & is booked for murder. Dr. Brewster himself is not free of suspicion.

Returning home, Brewster finds a Professor Lazlo (J. Edward Bromberg) waiting to consult with him. The professor, who is an expert on the supernatural & occult, tells him that Alucard is in fact Dracula spelt backwards. The professor says, "I am convinced that he is either a victim of or a direct descendant of the original Dracula!"

At that moment they are interrupted by a cold harsh voice. It is none other than Alucard, seemingly materializing from thin air. He reveals that he has come to America seeking fresh blood and, suiting action to the word, seizes Brewster by the throat. But he is driven back by the professor, who has not been unprepared for such an eventuality &



Would you believe that 14 years later this man directed **DESTINATION MOONS?** Well, he did. The late Irving Pichel as he appeared in **DRACULA'S DAUGHTER**.

produces a crucifix. Against the holy symbol no such being of blackness can prevail; Alucard's features are contorted by terror & revulsion & he vanishes silently into the darkness in the form of elusive smoke.

A few moments later a woman enters with her son. He is Alucard's first victim.

the hard cell

Straight to Frank's cell at the police station flies a repulsive bat that materializes out of Kay's coffin. The sanguinary flying rodent attacks Frank in his sleep, drinks some of his blood. Frank awakes to find the form of Kay staring at him. She tells him. "I married the count because he can give me eternal life. And I can pass it on to you." She confirms that her husband is indeed the son of Dracula.

After Kay has changed back into the form of a bat & flown from his cell, Frank manages to escape & steal a car. Armed now with the knowledge of Alucard's daytime where-

abouts, Frank drives frantically to a drainage tunnel which conceals the Count's coffin.

Frank sets fire to the Count's daylight resting place. Afterwards, as Frank emerges from the tunnel's mouth, a huge flapping bat appears & changes into Alucard.

Desperately, the berserk vampire attempts to quell the flames but is unsuccessful & forced back by the blaze. Furious at his failure, he attacks Frank and tries to strangle the life from him but the sun is slowly rising. As the light grows stronger Alucard becomes correspondingly weaker.

The unnatural monster staggers, clutching the brightening air with his long claw-like hands. Writhing before the sun's withering rays, he topples over backwards into a pool of water.

As Alucard slowly disintegrates nothing remains of his undead body but his skeleton. As the parchment colored flesh finally falls away from his hand, only his ring is left as evidence that the son of Dracula once existed.

Frank decides Kay has to be de-



A menacing moment in the life of Marguerite Churchill as Irving Pichel hovers over her, "harpoon" in hand. (**DRACULA'S DAUGHTER**) ... Universal, 1936.

stroyed as well & takes a long last look at her in her coffin before setting fire to the contaminated house, where Kay's vampire-taunted remains are cremated in the blazing ruins.

This Universal Picture was first released in 1943 and was the joint product of the bros. Curt & Robert Slodmak, the former responsible for the original story on which the screenplay was based, the latter directing it. The film ran 78 minutes in its original form.

The DRACULA'S DAUGHTER resume was based on notes by Eric Hoffman, the SON OF DRACULA report on a synopsis by Eric Hoffman revised by Dorothy Westcott.

origin of the name

A notable similarity has been pointed out between Dracula, the name, and Draco & Drakon (Latin & Greek), even Drachen (German)—all the equivalents of the English



"Chillingly cadaverous, mask-faced & liver-lipped" Sander (in the words of critic Jas. Francis Crow) with the Countess Marya Zaleska (Gloria Holden) in DRACULA'S DAUGHTER.



Chilling Irving Pichel faces our hero, with gun bared. (From DRACULA'S DAUGHTER)



Lan Chaney Jr. as Count Dracula, prepares to pounce upon sleeping victim!

word Dragon. There is a species of flying lizard called a Draco which has umbrella-like flippers similar to a bat's wings. Carried a few steps further, it may be taken into consideration that the dragon has become a symbol of the embodiment of evil, often dreaded, sometimes worshipped. When the Mongolians left China and wandered to Hungary they are said to have carried with them the fear of dragons. The superstition came to life again when a plague of vampire bats, with wings like serpents, swept over south-eastern Europe about 225 years ago.

long-lived belief

How long can a superstition persist?

When Universal originally made DRACULA the studio had no idea that the wraiths of every imaginary vampire that ever frightened an ignorant peasant would emerge once more from the dark corners of the earth & of the mind. But on the velvet wings of night they swooped in great numbers, to cast their shivery shadows on the silver screens of a shaking world.

The specters hung like a thick miasma over a peat bog & seemingly increased with the passage of time. From these foregatherings of fog-like wraiths in a supernatural sphere were born Dracula's daughter, Dra-



The sinister Baron Meinster (David Peel) of Universal's 1960 Hammer release THE BRIDES OF DRACULA.

cula's son. The father is known but no clairvoyant's crystal ball has so far penetrated the shroud of mystery that surrounds the identity of their mother.

The curtain of conjecture on the origins of the vampire superstition

has been raised by considerable research. It has been learned that vampirism was especially prevalent along the Danube of Europe in the 18th century. "So intense did the idea become," it is recorded, "that it developed into a form of insanity. The sufferers had the delusion that their dead enemies had risen to suck their victims' blood. The idea, conceived in ignorance, was bred in fear & superstition, which still persists in some parts of the world. In less enlightened communities it is thought that the vampire attacks the living while they sleep. Untutored people often cite a supernatural cause to explain a natural effect that they do not understand.

"The vampire bat is nocturnal & carnivorous & has been known to feed on human blood. In its upper jaw are 2 large incisors, capable of cutting like a razor. It is readily seen that bats could have flown into homes, drunk their fill & left again without being detected in the night.

"A fearstruck person, seeing the marks of the bat next morning & not knowing how they got there, could easily have fallen victim to superstition. If there were a plague of bats, neurotic people, experiencing such a thing, might become unbalanced temporarily or permanently. Old wives' tales turn such occurrences into yarns that live forever.

"The dread of nocturnal spirits is the reason why many Europeans close their windows at night. The fear of bats is general & exists in this country as well as any other. It may

be noted in passing that the vampire bat has rarely been seen in the United States and that its habitat is tropical or subtropical countries."

other draculas

In **THE HOUSE OF FRANKENSTEIN**, Universal 1944, from a story again by Curt Siodmak, the late Geo. Zucco portrayed Prof. Lampini, proprietor of a Museum of Horrors in which was featured the skeleton of Dracula. Eventually the skeletal remains of the Count were fleshed again in the form of John Carradine. This 70 minute production boasted one of the greatest collection of horror delineators of all time: Boris Karloff as the mad doctor, J. Carrol Naish as a hunchback, Lon Chaney Jr. as Larry Talbot the Wolfman, Glenn Strange as Frankenstein's monster, plus Lionel Atwill. The original title of the film was, appropriately enough, intended to be **THE DEVIL'S BROOD**.

THE HOUSE OF DRACULA followed the next year, 67 minutes of vampirish doings in the mythical Middle European country of Europe known as Vamaria. Dr Franz Edelmann, famous surgeon & scientist (Onslow Stevens), is visited one nite by a



The Thin Dracula—John Carradine in HOUSE OF FRANKENSTEIN (Universal 1944).

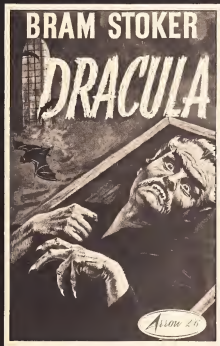


Research scientist Dr. Edelmann (Onslow Stevens) whose blood has been contaminated by a transfusion from John Carradine in **HOUSE OF DRACULA** (Universal 1945).



Up on the roof is the safest place to be—we agree with Onslow Stevens—when Dracula, the Wolfman & Frankenstein are all somewhere in the vicinity of **THE HOUSE OF DRACULA**.

DRACULA



man who presents himself as Baron Latos but (too late) is discovered to be Dracula (John Carradine). Lionel Atwill as a police chief is again involved with Wolfman Talbot (Chaney Jr.) and the Frankenstein Monster (Glenn Strange). In the end the Monster is turned into a walking torch by a combusting combination of chemicals. "Unfortunately," our Answer Man points out, "the film had 2 contradictions to the preceding HOUSE OF FRANKENSTEIN: in the latter the Wolfman was killed with a silver bullet but here he turned up alive & as hale & hearty as ever while in the previous picture Dracula was exposed to the sun & reduced to dust."

Bela Lugosi returned in his original role of Dracula in ABBOTT & COSTELLO MEET FRANKENSTEIN, an 83 minute farce released in 1948, about which the less said the better. Incidentally, for the benefit of our British readers we point out that this title was released in England as ABBOTT & COSTELLO MEET THE GHOSTS. (HOUSE OF DRACULA was known in Italy as HOUSE OF HORROR.)

BLOOD OF DRACULA, American-International, 70 minutes, 1957; THE RETURN OF DRACULA (Francis Lederer), UA, 77 mins., 1958; HORROR OF DRACULA (Christopher Lee), Hammer, 80 mins., '58; BRIDES OF DRACULA (David Peel), Hammer, 83 mins., '60; are presumably too familiar to the majority of our readers to warrant further comment at this time.

THE KISS OF THE VAMPIRE, HARD TIMES FOR VAMPIRES (a Chris Lee spoof from Italy) and CARRY ON, VAMPIRE, are a trio of screen-tales scheduled for 1963, all 3 inspired to some degree by the original DRACULA.

In a future issue we will do a suitable foto-story on the classic TERROR OF DRACULA.

Several years ago, Gio Scognamiglio informs us, a straightforward adaptation of DRACULA was made in Turkey.

Eric Jason, specialist in stage monsters, once told me he was sure there'd been a Russian version of DRACULA.

Our Australian correspondent, Chris Collier, informs of THE BAD FLOWER—a Korean version of HORROR OF DRACULA!

And Richard Sheffield, Bela Lugosi's life-end friend, has reminded me that there was a script pending production for Bela called THE VAMPIRE'S TOMB.

END



The true son of "Dracula": Bela Lugosi Jr., about 1948, with his famous father.



Christopher Droculee in a moment of Horror.

**DRACULA
marches on**

HIDDEN HORRORS

Perhaps the Second Greatest Thrill Scene in Monster Movie History (the First being the Scream Heard 'Round the World when THE PHANTOM OF THE OPERA was unmasked) was the terrifying revelation of the Face Behind the Mask when Fay Wray broke the false face of Lionel Atwill. Here is that Pinnacle of Horror from the technicolor production of THE MYSTERY OF THE WAX MUSEUM (Warner Bros. film, foto by Scotty Welbourne) with a close-up repeat of Atwill's Fearsome Face in the upper right-hand corner.



CALLING DR. CALGARI

by Robert Bloch



Foreword: Exactly 12 years ago this summer the following cinemanalysis by Robert Bloch was published in a small subscription publication, **FANTASTIC WORLDS**, a literary quarterly of limited circulation devoted to the dissemination of fantasy articles & fiction. The editor, Sam Sackett, himself soon to become a selling science fiction author, said in introducing the

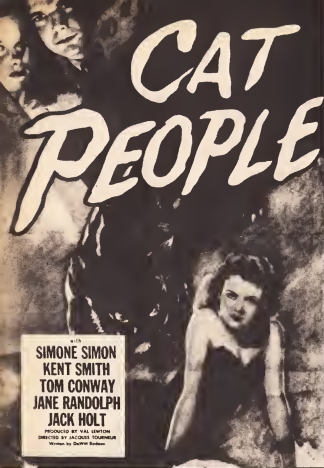
article: "Anyone who has ever read any science fiction or fantasy is familiar with the name of Robert Bloch, whose protean productivity, beginning at the age of 17, is astounding. The high level of his writing can best be seen by dipping into his collection of short stories, 'The Opener of the Way.' In this article he shows himself a wide scholar and critic of horror."



the greeks had a weird for it

According to ancient Greek legend, when Pandora opened the box a lot of troubles were loosed on the world.

According to modern fact, when fat pudgy old Doc Calligari opened



with
SIMONE SIMON
KENT SMITH
TOM CONWAY
JANE RANDOLPH
JACK HOLT

PRODUCED BY VAL LEWTON
 DIRECTED BY ANGELO ZENBIERI
 Written by DuWan Benson

Val Lewton's masterpiece, **THE CAT PEOPLE**, starring the Brigitte Bardot of FJA's day (1942), feline Simone Simon.

up his cabinet he loosed somnambulist Cesare and—with him—an unending wave of so-called "horror movies".

So-called.

That's where the troubles begin—troubles that made Pandora's brood look pretty sickly in comparison.

Ever since **THE CABINET OF DR. CALIGARI** was released, the movie-makers have devoted themselves to the fairly frequent fabrication of fantasy. Said fantasy has ranged from the cartoon ghouliness of Mr. Disney to the pseudo-realism of the Swiss **THE ETERNAL MASK**.

And, as is the case in literature, each effort is hailed by some, denounced by others. Everybody, it seems, reacts differently to cinematic shockers. Everybody has his own opinions. This, of course, is what makes horse-racing. But does it make "horror movies"?

My contention, synthesized in scholarly summation, is—uh-uh. It doesn't. It makes everything else but.

insipid sequels

It makes **KING KONG** and then **SON OF KONG** burlesquing its predecessor. It concocts **FRANKEN-**

STEIN and then adds Abbott & Costello. It gives us 3 successive **DRACULAS**—Lugosi, Junior Chaney & Carradine; then throws in a daughter for good measure. It knocks out a **HOUSE OF HORRORS** with Louise Fazenda & Chester Conklin, just for laffs, and fails to provide said silent epic with any humor. It goes to great lengths to do & re-do **DR. JEKYLL & MR. HYDE** and concentrate on a non-existent series of love affairs which a poor hack like Stevenson didn't have the sense to write into his story.

upchuck, son of chuck

So the producers & powers-that-be prefer to operate that way. So it's their business. So let them. But meanwhile, they accompany these gyrations with a steady barrage of attendant adjectives. "Chilling, Thrilling, Horrible, Not for Weak Hearts, You'll Gasp, You'll Scream, You'll Throw Up—"

That last is granted.

But the rest is obfuscation. If the movie-makers think they are turning out "horror movies" they are mistaken. If the movie-goers think they are attending "horror movies" they are mistaken. So much nonsense has poured out of Caligari's cabinet in the last 30-odd years that it's difficult for either movie-maker or movie-goer to remember just what it is they're talking about.

The purely arbitrary conventions & stylizations surrounding the production of fantasy have made it difficult to criticize the cinema unless an attempt is made to define basic terms.

the sixty-fear holler question

So—what's a "horror movie"?

A horror movie is (a) a film (b) whose content horrifies.

Simple? Obvious? Yes. But remember, we're operating in a strange frame of reference. We're dealing with movie-makers who are more interested in the icing of adjectives than they are in the actual contents of the cake. As long as they shout "Devil's Food!" loud enough they think the public will swallow it.

And most of the movie-going public, having never tasted actual horror fare, do just that. To many, the clutching hand & the body falling out of the closet, the shadow on the



Bravest Girl on Earth, Mory Philbin, shows compassion for Erik, the Most Horrifying Man on Earth, in THE PHANTOM OF THE OPERA.

wall & the guy in the moth-eaten ape costume, constitute the epitome of terror-in-celluloid. They accept the convention of "comic relief" and know by heart every cliché.

the shape of things: two crumbs

Which leaves the true aficionados only a few crumbs. Because, as I stated previously, in my opinion there are no true "horror movies"—motion pictures designed purely & simply to scare the devil out of you.

There are, instead, "trick" movies & "science fiction" movies & "mystery thrillers" & "comedy mysteries" & standard items featuring "Karloff the Fiend" (in which Karloff invariably portrays the role of a kindly white-hair old scientist with a beautiful daughter, his "fiendishness" being limited to a misguided attempt to conduct an advanced "scientific experiment").



AUTHOR ROBERT BLOCH The Perfect Horror.

sweeping statement

Alright, then, let's sweep up the crumbs & see what we can find there.

Here, from the breadbox of memory, are a few crumbly moments of "pure horror" I've found in films.

1. The sequence in Val Lewton's THE CAT PEOPLE where the train suddenly rushes over the trestle . . . followed, a few moments later, by the trickle of blood under a doorway.

2. Peter Lorre coming up the stairs with the fake steel neck, in his first American movie, MAD LOVE.

3. Lorre again, in the little-known RKO effort THE STRANGER ON THE THIRD FLOOR—specifically, in the dream sequence.

4. Conrad Veidt's somnambulist sortie in the aforementioned CABINET OF DR. CALIGARI.

5. Veidt, again, in Paul Leni's production of WAXWORKS.

6. The single shot in KING KONG where the giant ape's head peers thru the windows of the wrecked ei



DEAD OF NIGHT—1946—qualifies as Bloch's "almost perfect" horror film.



Olga Baclanova as The Revenge of the FREAKS, Tod Browning's famous (but seldom seen) horror film of circus life in the 30s.

train, his eyeballs rolling hideously.

7. Lon Chaney at the organ in **THE PHANTOM OF THE OPERA**.

8. The scene where the armless-legged monstrosity crawls thru the mud, knife in teeth, in Tod Browning's **FREAKS**.

seven more shudders

9. Lionel Atwill's scene in **THE MYSTERY OF THE WAX MUSEUM** where the waxen mask is ripped away from his burned face.

10. Basil Rathbone's brief sequence at the piano in an otherwise hopeless Paramount turkey, titled (and this will give you some idea of the whole) **THE MAD DOCTOR**.

11. The last sequence in the British **DEAD OF NIGHT** where the entire film dissolves into a kaleidoscopic montage of imagery. (By the way, **DEAD OF NIGHT** comes closer to being a true "horror film" than almost any other nominee, in my opinion.)

12. The ghost-voice echoing thru the house in **THE UNINVITED**.

13. One solitary shot in the original **DRACULA**: Bela Lugosi descends the cobwebbed stairs of the castle & approaches the commercial traveler.

14. The "shock" moment of **GREAT EXPECTATIONS** when Finlay Currie as the convict rises up out of nowhere to confront the boy in the graveyard.

15. The sequences involving the dead Edith Evans in the British production of **THE QUEEN OF SPADES**.

yankee doodle dandy's

These are the moments I remember—the ones that yanked me out of my seat. All too often the films as a whole merely yanked me out of the theater.

But one man's meat is another man's poison. So if you don't agree with my findings—tell me, what did poison you?

END

Pirates of the Caribbean

HOBBY KITS

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FATE OF THE MUTINEERS!

—Is captured! And a most terrifying fate it is, too! One living pirate skeleton is sinking deeper and deeper into the mael Can his rule save him? Well, the live walking skeleton tries, and that's where the ZAP-ACTION horror comes in, as before your startled friends' eyes, the live one yanks his friend's arm from its SOCKET! #2454 FATE OF THE MUTINEERS \$2.00

On the DEAD MAN'S RAFT, one clinging cag of call-dien steals the cursed raft down the River Styx to the Land of the Dead! It looks like clear sailing all the way, until from out of the coffin pops up a second skeleton, moving with ZAP-ACTION! The second skeleton SLAMS his dagger into a treasure map! A cursed sign from the Great Beyond to resume the foul quest for blood-tainted Goodness! This realistic, moving horror kit puts you right there! Order #2452 DEAD MAN'S RAFT \$3.00

CONDEMNED TO CHAINS FOREVER is the eternal curse laid upon this marooned bag of bones, left behind on a small isle with but a barrel of rum and his tin shov of some ill-gotten treasure. As a poetic punishment! And what's worse, all he has is a cutlass to fend off that hungry afflictor who's dead-set on using the pirate skeleton's leg-bone for a tooth-pick! So he SWIMS his cutlass down eternally on the gale's snail! #2453 CONDEMNED TO CHAINS FOREVER \$2.00

"HOIST HIGH THE JOLLY ROGER!" — shouts zombie-like CAPTAIN VILLAIN! He holds out his Jolly Roger pirate emblem flag, the dead skull & crossbones, as with his other arm, he waves his dancing cutlass. In ZAP-ACTION diving did not even that malicious & sally skeleton crew will get HIS share of the treasure, you'd better believe! Captain VILLAIN, you see, heads the whole operation, and orders about his ghostly crew. Order #2451 HOIST HIGH THE JOLLY ROGER! \$1.50

"DEAD MEN TELL NO TALES!" — The Great Motto of the bloodthirsty Pirates of the Caribbean in the Sely Seventeenth Century, when the secret burial place of treasure in treas was protected by killing all but one of the men who buried it! Manly the man who did the bidding of his master! One such boney friend here spends love and a day re-enacting that evil moment in his life when he snatched his pirate path, cackling out the name of his great ZAP-ACTION kit. Order #2450 DEAD MEN TELL NO TALES \$1.50

MOVING MECHANICAL PREHISTORIC ANIMAL HOBBY KITS

WIND-UP MOTOR INCLUDED
NO BATTERIES NEEDED



BRONTOSAURUS #2442

Massively Great Herbivore, said to have weighed 30 TONS, the BRONTOSAURUS was at home on land and in the water! Run out now to make the quaking Prehistoric Past come to life again! No batteries needed, either! #2442 BRONTOSAURUS \$3.50

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The heavily-armed Iguanodon was 100 million years ago had terrifying jaws that glowered with several rows of teeth for rowdy rows with other ancient monsters! Always growing new teeth as they wore out! Get this scraper to build the nest! #2443, \$3.50

DIMETRODON #2444

DIMETRODONS got to be 11 feet long, and hunted their prey for all at all things, feeding purposes, to absorb more sunlight! But they weren't fond of combat! These were really rash, tough meat-eating beasts! Run and see what we mean! Order #2444 DIMETRODON \$3.50

STEGOSAURUS #2446

An armored dinosaur padding across North America, the STEGOSAURUS was over 20 feet long, with arrowhead-shaped spikes down his back and mean red spots at the tip of his tail. They were vicious fighters, too! Run and see what we mean! Order #2446 STEGOSAURUS \$3.50



TYRANNOSAURUS #2445

TYRANNOSAURUS REX was the King of Monsters, everyone knows! Now you can set one prowling over your livingroom carpet, attacking and vanquishing everyone in its path! He was actually 47 feet long and nearly 20 feet tall, and devoured practically all animals! #2445 TYRANNOSAURUS \$3.50



ANKYLOSaurus #2447

ANKYLOSaurus! His spiked hide was as hard as a beach against an scaling the glass-encased Great Wall of China! This ferocious North American Lizard often grew to a length of 15 feet! When someone says "anxious dinosaur," this guy-by follow always comes to mind. Order #2447 ANKYLOSaurus \$3.50



STYRACOSAURUS #2448

A really creepy Cernianoid, the STYRACOSAURUS, with his spiked arrow-pointed head was a terror to all who came to cross his path! When the world was younger, this monster prowled across the plains, pastures and forests of Asia & North America! #2448 STYRACOSAURUS \$3.50



TRICERATOPS #2449

TRICERATOPS! A fine match for doing battle with the Tyrannosaurus, at least! They each were about 20 feet long, and armed with sharp bony plates and fighting horns! This and all other kits on this page feature special wind-up motors to make these monsters lumber & swagger! Order #2449 TRICERATOPS \$3.50

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

GIANTS FROM JAPAN

meet the monster-maker
of the Orient—the creator
of GODZILLA! RODAN!
MOTHRA! and other
fiends from the Far East





Eiji Tsuburaya himself examines actor in suit for **GODZILLA RAIDS AGAIN**.

10 terrifying years

It all began in Japan in 1954, the year their top special effects man first built a monster.

The name of the monster—a prehistoric reptile of enormous size & strength—was *Gojira*.

The name of *Gojira*'s creator was Eiji Tsuburaya.

In America, the famous Japanese monster became news and his name was changed to **GODZILLA**.

Where did the strange name come from?

We checked into the story that it was a combination of the English word "gorilla" and the Japanese word "kujira" or whale. Mr. Tsuburaya set us straight:

"Actually, there was a tough looking fellow working on the Toho lot," he told us, "with the nickname *Gojira*. We just used *his* name! It certainly fit well."

king of the monsters

The original **GOJIRA** told the story of the prehistoric beast which, after having been awakened from its sleep of millions of years by the Bikini atom-bomb explosions, proceeded to knock Tokyo to matchsticks. For American release, added scenes featuring Raymond Burr were shot, and the title was changed to **GODZILLA, KING OF THE MONSTERS**.

Following the success of the first picture, Toho released **GODZILLA RAIDS AGAIN** in 1955. Again, there was a plan to shoot some extra footage for an American version. Forrest J Ackerman was

called in & consulted. He recommended Ib Melchior for the job. Melchior started scripting **THE VOLCANO MONSTERS**, bringing *Godzilla* & *Anzilla* together in the Philippines, later heading for America. But in the end the idea of shooting a great deal of new footage was abandoned and the picture was released in the USA in 1959 as **GIGANTIS, THE FIRE MONSTER**.

wings over the world

Tsuburaya's **RODAN** (in Japan called **RADAN**) reached the USA in 1957. In this fantastic aerial adventure, jet-propelled terror-dactyls zoomed & zapped.

In 1962, Tsuburaya caused a mammoth moth to emerge from a cocoon on Tokyo Tower, the country's modern landmark, and the great winged wonder proved indestructible.

more mysteryans?

In 1959 the planet *Mysteroid* became a menace when scores of interplanetary kidnappers came to earth to make off with specimens of our human females. Special effects in this interplanetary spectacular were, of course, provided by the ever-present Eiji. The Earthlings finally forced the fiendish *Mysterians* away at electronic gun point but as they did not completely destroy them it is possible that they will be back in a sequel at some later date . . .



Director inspects top half of model Godzilla.



King Kong actor gets last minute instructions.



Godzilla destroys a government building in Japan.





This is how it was done—how the miniature Mothra toppled the model tower.

the secret of the melting men

Five years ago Tsuburaya created a blob of oozing, creeping, pulsing atonic jelly. Human beings touched by this slimy horror collapsed & disintegrated before the camera's very eye.

Eiji explains for *FM's* readers how this astonishing effect was accomplished:

"We used *life-sized dolls made of rubber balloons*. We let the air out of the make-believe men, invisibly, while turning our camera at *high speed*. When the completed film was projected on the screen at *normal speed*, these figures gave the illusion of wilting right down to the earth!"

on to Kong !

Doomsday bombs . . . interplanetary rockets . . . futuristic weapons . . . floods . . . a fiery runaway world . . . even a gigantic walrus . . . were featured

in Tsuburaya's *BATTLE IN OUTER SPACE*, *THE LAST WAR* and *GORATH*.

Then came—the battle of the century, *KING KONG VS. GODZILLA*. Everybody saw the picture last year. Here is a behind-the-scenes peek at a part of the filming:

We were given special permission to go past the No Admittance signs. Tsuburaya was shooting scenes in which King Kong stomps thru Tokyo and destroys Korakuen amusement park. An elaborate & extremely accurate miniature set filled most of the stage.

While Tsuburaya talked to technicians, giving them final instructions, an actor in a gorilla suit was carefully rehearsing some action. To get the proper mood he even made a few growls deep in his throat, behind his hairy mask, altho no sound was being recorded.

Then an assistant shouted, "Quiet! Everybody quiet on the set!"—and 2 cameras were trained on the action.

King Kong came striding down a miniature street! The great shaggy creature angrily swiped at the corner of a building. The first whack was not hard enough to break the model apart as planned, so a repeat was called for. The second bash did the trick.

For the rest of the day we watched in fascinated



**Oriental monster-maker makes final check
of his creation, Godzilla.**



Publicity still for KING KONG VS. GODZILLA.



The giant robotic figure in THE MYSTERIANS.



The giant prehistoric reptile known as RODAN destroys Tokyo.

silence as small electric trains and all the rest of the amusement park were noisily demolished.

youthful filmmaker

Meanwhile, the amazing Tsuburaya filled us in on the hi-lites of his own movie-making career.

"When I was a youngster I 'borrowed' coins from my father's shop," he confessed, "to buy a movie projector I had seen in a store window. I realized that if I were caught with the camera I would be punished, so I took it apart, examined it and threw it away. Then I built my own."

The clever Eiji even made his own film by drawing on paper rolls in which he punched sprocket holes. The device worked!

His remarkable skill with mechanical things led him to become a cameraman. Later he branched into special effects. During his movie career he has worked on about 100 films. Half of them have featured special effects. For the past 10 years his attention has been centered on monsters & superscience.

his future is-- mushrooming

Eiji Tsuburaya is boss of some 60 craftsmen, technicians & cameramen who create, motivate & photograph every kind of creepy-crawly, gnarly-snarly, super-doooper thing, creature, monster & monstrosity that the human mind can imagine—and a few it can't! The whole back end of the Toho lot, including 2 huge tanks for water scenes, is Tsuburaya's territory.

He changes it into a terrortory!

His next horror story? MATANGO. All his frightening resources will be mobilized to bring to the screen this scream-filled adventure about a

**MONSTROUS
MENACING
MUSHROOM!**

END

VILLAGE OF THE GIANTS



Those monstrous legs, 15' tall, belong to one of the 30' tall inhabitants of the VILLAGE OF THE GIANTS. Taking a swing at the huge limbs is Tommy Kirk.

A big hand for a little lady, as seen in (opposite Photo) VILLAGE OF THE GIANTS. Spitting image of his old man Mickey is young son Tim Rooney (bottom left), who demonstrates his enthusiasm for our companion magazine ("I've collected *FM* since its first issue," he told our editor). Tim has a top role in this movie. Editor is menaced (below, right) by giant pincer-like prop on sound stage of special effects specialist Bert Gordon's VILLAGE OF THE GIANTS. "A sequel is already on the way!" Bert tells us.



PWT AND THE PENDULUM

**blood flows from the pen of poe to picture
a house more horrifying than usher!**

Spain in the 16th Century. The pain, torture and inhuman cruelties of the infamous Religious Inquisition lie only a generation in the past. In Castle Medina the shrieks and moans of innocent men and women still echo, ghost-faint, from the dungeons where the dark deeds were done.

the lost elizabeth

Elizabeth Barnard (Barbara Steele) has

died under mysterious circumstances. Her brother Francis (John Kerr) comes to the Castle to learn what he can from her husband, Nicholas Medina (Vincent Price), of his sister's untimely demise.

"She died of an unknown blood malady," Nicholas tells Francis. "I will take you to her." He leads him to the burial room but there is little satisfaction for Francis there, for his sister in her casket has been bricked in behind a wall—"a family custom," explains Nicholas.





Two Lost Souls caught in the web of destruction.

a different story

Elizabeth's physician, Dr. Leon, arrives at the Castle during dinner. Francis learns from him that his sister did not die of a medical cause but a mental—she was *literally frightened to death!* Nicholas now admits this, but protests to Francis that he only sought to spare him unnecessary anguish.

Francis demands to see the scene of his sister's strange death. Reluctantly, Nicholas escorts him to the torture chamber where his father, Sebastian, once maimed and twisted bodies because of his own warped mind. "Elizabeth seemed to be fascinated

by the place," Nicholas tells Francis. "She kept coming back until I fear her mind gradually deteriorated. That horrible night I found her here, inside the Iron Maiden, paralyzed with terror. Just before she died she whispered my father's name. . ."

the nightmare of nicholas' childhood

Later, Nicholas' sister Catherine (Luana Anders) seeks out Francis to explain certain things to him. "When my brother was a little boy," she tells him, "he was forbidden to enter the torture chamber. But, with



Who—or what—will be inside Elizabeth's coffin?



As her corpse rises from its casket, Price's mind shrieks "But you're dead—dead!"

a child's curiosity, he crept in one day to examine the instruments. Hearing footsteps, he hid—and was witness to an awful sight: the death of his mother and uncle at the maddened hands of his own father!"

There is more nightmare for Nicholas that very night, for the household is awakened by the playing of a harpsichord—an instrument which only the dead Elizabeth knew. Nicholas is found in the music room, clutching a ring supposedly on his wife's hand at the time of her interment. After Dr. Leon has given him a sedative and put him to bed, the doctor explains to Catherine & Francis that Nicholas is obsessed with the conviction that his wife was buried alive.

sinister suspicions

When Francis overhears a conversation

between Catherine and the doctor—"I never liked Elizabeth!" says Catherine—Francis accuses them and Nicholas of some sort of deception. Just then a scream comes from Elizabeth's room. Running there, they find the maid in a state of hysteria, swearing she heard Elizabeth call to her. Nicholas locks the door and swears no one shall enter the room again.

But Nicholas himself enters Elizabeth's room, for the next morning, during breakfast, a great commotion is heard coming from her room, and Francis, Catherine and the doctor arrive to find it in a shambles. When a secret passage leading from Nicholas' room to Elizabeth's is discovered, Nicholas is terrified that he may have created mysterious disturbances without being aware of them. "The one sure way to settle



Cobwebs now cover instruments of the Inquisition which once ran red—and not with strawberry pop.



Price contemplates the Spike Jones Special—a bed for people who want to stay awake at night and read.



Vincent prepares to apply his own special brand of horror.

that," says Dr. Leon, "is to exhume Elizabeth's body!"

the corpse in the casket

When the coffin is pried open it reveals a hideous sight: a contorted body which obviously had been alive when sealed in! The corpse of one who had fought for air, clawed for release.

Nicholas' mind is beginning to snap.

He attempts suicide at the awful revelation:

The body is not that of Elizabeth!

return of the dead

Sleeping fitfully after his suicide attempt, Nicholas is awakened by the voice of a woman calling to him. Rising from his bed, he follows the invisible voice along the secret corridor. It draws him to the burial room and there—

The real Elizabeth rises from her coffin!

Nicholas flees in terror from this apparition. In his absence, Elizabeth laughs—and gloats with Dr. Leon when he appears and they congratulate each other on how well the plan is going to drive Nicholas mad.

the pendulum swings

Nicholas has now gone completely insane, to the point of believing that he is his own father. Capturing the evil Elizabeth, he locks her in the Iron Maiden. Struggling with Dr. Leon, he pushes him to his death in the pendulum pit. And then—

Innocent Francis is seized by frenzied Nicholas, and in his madness Nicholas straps Francis to the blood-stained table of death and sets in motion the 2000 pound 30 foot ax-like pendulum which inches down inexorably with every horrifying whooshing stroke.

Only Richard Matheson, who wrote the screenplay, knows the ending.

Running time: 85 minutes. Screaming time: the same.

END



This is it: the ghostly scene in the Pit, with the Pendulum hanging overhead.

FAMOUS MONSTERS BACK ISSUES

IS YOUR
LIBRARY
OF FM
COMPLETE?



SEND FOR A MONSTER

... Or you may be too late! Around these parts, Famous Monsters of Filmland sells faster than Bloody Marys in Transylvania! So don't be left out in the cold. These magazines are sure to go up in value... if anyone will part with their copies in 1984! So don't miss out on this chance to read about the greatest monsters of all time!

THE RETURN OF FRANKENSTEIN

because you asked for it, the results of more research on the frankenstein of 1910

FRANKENSTEIN is considered by nearly all readers of fiction the most harrowing tale that has ever been placed in the field of literature, but strange to say it was created in the spirit of amusement. Lord Byron, Mr. and Mrs. Shelley and one other author, whose name we do not know, were stopping at Geneva, and in or-

der to pass away the time each in turn agreed to write a story of some gruesome, ghastly subject. Of the four that were written Mrs. Shelley's alone remains to be handed down as a work of art. The creation of the Frankenstein monster slowly grew in Mrs. Shelley's mind, possibly much the same as it developed in the character of Frankenstein himself. As a story that reaches the climax of horror and awful suggestion this work stands alone.

In making the film the Edison Company has carefully tried to eliminate all the actually repulsive situations and to concentrate its endeavors upon the mystic and psychological problems that are to be found in this weird tale. Wherever, therefore, the film differs from the original story it is purely with the idea of eliminating what would be repulsive to a moving picture audience.

The Story of Frankenstein as depicted in the film runs as follows:

Frankenstein, a young student, is seen hiding his sweetheart and father goodbye, as he is leaving home to enter a college in order to study the sciences. Shortly after his arrival at college he becomes absorbed in the mysteries of life and death to the extent of forgetting practically everything else. His great ambition is to create a human being, and finally one night his dream is realized. He is convinced that he has found a way to create the most perfect human being that the world has ever seen. We see his experiment commence and the development of it. To Frankenstein's horror, instead of creating a marvel of physical beauty and grace, there is unfolded before his eyes and before the audience an awful, ghastly, abhorrent monster. As he realizes what he has done Frankenstein rushes from the room, only to have the misshapen monster peer at him through the curtains of his bed. He falls fainting to the floor, where he is found

by his servant, who revives him.

After a few weeks illness he returns home, a broken, weary man, but under the loving care of father and sweetheart he regains his health and strength and begins to take a less morbid view of life. In other words, the story of the film brings out the fact that the creation of the monster was only possible because Frankenstein had allowed his normal mind to be overcome by evil and unnatural thoughts. His marriage is soon to take place. But one evening, while sitting in his library, he chances to glance in the mirror before him and sees the reflection of the monster which has just opened the door of his room. All the terror of the past comes over him and, fearing lest his sweetheart should learn the truth, he hides the monster conceal himself behind the curtain while he hurriedly induces his sweetheart, who then comes in, to stay only a moment. Then follows a strong, dramatic scene.

The monster, who is following his creator with the devotion of a dog, is insanely jealous of anyone else. He snatches from Frankenstein's coat the rose which his sweetheart has given him, and in the struggle throws Frankenstein on the floor. Here the monster looks up and for the first time confronts his own reflection in the mirror. Appalled and horrified at his own image he flees in terror from the room. Not being able, however, to live apart from

his creator, he again comes to the house on the wedding night and, searching for the cause of his jealousy, goes into the bride's room. Frankenstein, coming into the main room hears a shriek of terror, which is followed a moment after by his bride rushing in and falling in a faint at his feet. The monster then enters and after overpowering Frankenstein's feeble efforts by a slight exercise of his gigantic strength leaves the room.

Here comes the point which we have endeavored to bring out, namely: That when Frankenstein's love for his bride shall have attained full strength and freedom from impurity it will have such an effect upon his mind that the monster cannot exist. The real monster fades away, leaving only the image in the mirror. A moment later Frankenstein enters. As he stands directly before the mirror we are amazed to see the image of the monster reflected on Frankenstein's own. Gradually, however, under the effect of love and his better nature, the monster's image fades and Frankenstein sees himself in his young manhood in the mirror. His bride joins him, and the film ends with their embrace, Frankenstein's mind now being relieved of the awful horror and weight.

From the pages of the March 15, 1910 issue of the Edison Kinetogram, describing the first Frankenstein motion picture...



TERRORS OF THE TIME MACHINE



Artist's pre-production sketch showing how combat between hero and Morlocks will look in finished film.



A new twist on an old Morlock!

What is TIME?

"A weekly magazine?" some bright student answers? Give that goof-off time to cool off by staying after school one hour and writing on the blackboard 100 times "I'm a clock-eyed cuckoo-bird!"

Nor is time what you have on your hands when you have a watch on your wrist.

The late, great Ray Cummings, who was at one time an assistant to Thomas Alva Edison himself, once defined Time as "what keeps everything from happening at once!"

The late (greatest) HG Wells took time off from writing about *The Invisible Man* and *Dr. Moreau's Island of Lost Souls* and *The War of the Worlds* to tell the terrifying tale of a traveler to the year 802,701, and Herbert George Wells' pal George Pal has put this remarkable adventure on celluloid.

the man who mastered time

Rod Taylor plays George, the young man who leaves London on 31 December 1899 and heads for hundreds of thousands of years ahead. Let Wells the Master tell you in his own exciting words the sensations the Time Traveler feels as he takes off on his danger-fraught trip, the same sensations you are bound to experience when you see the depiction of this scene on the screen.

"I took the starting lever in one hand and the stopping one in the other, pressed the



Our hero frees Weena from the Morlock lair, before sending the cavernous dwelling up in smoke!



Rod Taylor as George, hero of **THE TIME MACHINE**.

first, and almost immediately the second. I seemed to reel: I felt a nightmare sensation of falling; and, looking round, I saw the laboratory exactly as before.

"I drew a breath, set my teeth, gripped the starting lever with both hands, and went off with a thud."

faster! faster!

"The laboratory got hazy and went dark. My housekeeper came in and walked, apparently without seeing me, towards the garden door. To me she seemed to shoot across the room like a rocket.

"I pressed the lever over to its extreme position. The night came like the turning of a lamp, and in another moment came to-morrow. The laboratory grew faint and hazy then fainter and ever fainter. Tomorrow night came black, then day again, night again, day again, faster and faster still."

shoot-the-chutes

"I had the feeling of a helpless headlong motion, the horrible anticipation of an imminent smash! As I put on pace, night followed day like the flapping of a black wing. The slowest snail that ever crawled dashed by too



Morlock gets the jump on Rod Taylor in climactic bottle sequence!



Trapped, our hero prepares to brawl his way to safety! (Note studio scaffolding in upper right hand corner.)



The underground Morlock complex goes up in a fiery holocaust.

fast for me."

In the picture, the Time Traveler makes a stop in 1917 and encounters World War I.

When he tries a later date, 1939, he finds an even fiercer world-wide war raging. And in 1966 he finds, unfortunately, the Last War in progress—the Crazy War, the War of Insanity, the horrible hydrogen bomb Atomic War that all but wipes humanity from the face of the earth!

Volcanoes erupt all over the planet and sear the atomic-scarred surface of the world with boiling lava. It's much too hot for George, who takes a BIG hop ahead to escape being roasted alive.

the man who came to dinner

The trouble with the year in which he eventually stops is, that in 802,701 A.D. the natives are overly friendly. They invite him to dinner—only it turns out he's supposed to be the dinner! He's been in plenty of hot water before, but he's not enthusiastic about giving a cannibal indigestion.

The people-eating creatures that George encounters are called Morlocks, and they are ugly brutes like pale grubs with spider-like movements.

Well, the Morlocks are sort of like the rich man's—or the rich monster's—Mole People. With nostrils flaring, teeth protruding, eyes almost blind and an albino-white covering of

hair matting their shoulders, arms and legs, they are a sight that only a Mama Morlock could love.

Their hands have only three misshapen fingers, and when they touch Weena, she recoils and screams in horror.

Who is Weena?

She's the heroine, a cute little teenager of this Future Age whose people are called the Eloi.

riddle of the white sphinx

Brooding over all, in this strange world that lies so far ahead, is a huge statue, half animal, half human, resembling the one that stands today in the Egyptian desert. Silent, mysterious, its secret is known only to the subterranean shapes of *Things to Come*.

The intrepid Time Traveler investigates the secret of this Sphinx at peril to his life.

Like all George Pal science fiction spectacles, this one has an exciting climax, and you will probably want to come back a second time to see the explosion that rocks the screen and the great fire afterwards that fries a number of the flesh-eating Morlocks in their own juices.

As the friendly Eloi say in their language of the Future—*Amikoj, nepre vidu LA TEMPO-VETURILON!* Which, translated into 1960 talk, means:

Don't miss *THE TIME MACHINE*—for the time of your life!

MIRAGE WORLD

CHANEY



In an enchanted world that exists parallel to our own a Shadow Chaney lives on. Observing artist George Barr's portrait of him as Mary Shelley's monster (opposite page), can anyone doubt it? But—invariably there will be questions. This is not the exact concept of Frankenstein with which you are familiar? Why the metallic rings inserted in the forehead? The serpentine strands—strange horns of flesh—extending from the hair of his scalp?

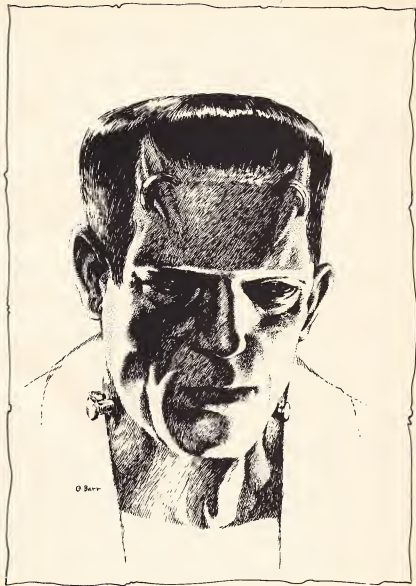
When we in the editorial office saw Barr's first rendition of Chaney as Frankenstein, we felt it too closely resembled Karlott's concept, so recommended it be redrawn on the less-well-known, earlier Jack Pierce lines. For who is to say but what Chaney would have insisted on the make-up with the tendrils, the semi-circles of metal imbed-

ded in the head?

Barr found irony in the situation and voiced it: "It seems the whole point of Chaney's make-ups," he observed, "was to completely disguise himself—and now we're trying to make him recognizable thru disguises he never wore! Strange."

Strange, indeed; as Lon Chaney was strange; as the very concept of this series is strange. Strangely intriguing.

George Barr's magic pen is beckoning. Follow it into The Mirage World where, in future issues of FM you will view Lon Chaney as he might also have looked as The Mummy, Dr. Moreau, Dracula and many others.



O. Barr

The Frankenstein LONster



DEAD-LETTER EDITION

JEFF ROVIN, EDITOR

THE WALT DISNEY MONSTER MACHINE HAS RETURNED

Walt Disney... a monster maker? He sure is... and here's the story!

At Lincoln Center, New York City, in July of 1973, the most popular film of the entire Walt Disney festival was **PANTASIA**, his cartoon classic of monsters and nightmarish vision. It was, in fact, for this film that Bela Lugosi pantomimed the Devil for Disney artists while they worked on the **NIGHT ON BALD MOUNTAIN** sequence of the movie.

Next to **PANTASIA**, however, the movie most-applauded by the public at this Retrospective was the 1959 film **SLEEPING BEAUTY**. It is filled with the typical Disney charm, friendly rabbits, birds, squirrels and all, but don't be misled! In order to rescue his princess from her curse of sleep, the brave Prince Phillip must do battle with Maleficent, the witch who turns herself into a monster dragon, hundreds of feet tall. It's a furious battle that follows, with the prince victorious. Through the flame and frenzy, he was able to plunge his magic sword into the great creature's heart, thus ending the beast's reign of



terror. But that was not the last of Walt Disney and his monsters.

Older readers will, of course, recall Disney's 20,000 **LEAGUES UNDER THE SEA** with its monster squid. **IN SEARCH OF THE CASTAWAYS** with its monster condor, and **PINOCCHIO** with its monster whale. After considering all of these, as well as other Disney monsters, it is difficult to imagine how he has been characterized as the master of happy, light-hearted fun alone!

And, to top it all off, there's an incredible live-action fantasy film coming from Disney for Christmas of this year: as yet unnamed, it's sure to be a winner. So make room for Walt Disney: Monster Master!

GHOSTWRITER'S EXAM

Below are listed fifteen films and fifteen authors on whose novel or short story the film was based. Connect the author to his work, and send to **GHOSTWRITER'S EXAM**. Winners will be announced in **PM #113**. Be sure to include your address!

RAY BRADBURY	HP LOVECRAFT	FRITZ LEIBER
BRAM STOKER	JULES VERNE	HG WELLS
PIERRE BOULLE	MARTIN CAIDEN	MARY SHELLEY
EDGAR ALLAN POE	RICHARD MATHESON	ROBERT LOUIS STEVENSON
ARTHUR C. CLARKE	MICHAEL CRICHTON	SIR ARTHUR CONAN DOYLE

FRANKENSTEIN

TIME MACHINE

2001: A SPACE ODYSSEY

MARNOONED

BURN, WITCH, BURN

IT CAME FROM OUTER SPACE

OIE, MONSTER, DIE

ANDROMEDA STRAIN

INCREDIBLE SHRINKING MAN

THE RAVEN

DRACULA

DR. JEKYLL AND MR. HYDE

VALLEY OF THE DRAGONS

THE LOST WORLD

PLANET OF THE APES

DR. AGON'S CORNER



Each issue of the **GE** will feature a small piece by the one and only Dr. Agon, the world's foremost authority on real-life monsters! Brothers to **PM's** Dr. Acula, Dr. Agon will report on the latest findings about monsters that haunt the earth or fly the skies. **UPO's**, the Abominable Snow-

man, the Loch Ness Monster, and others will be subject to our expert's pen. So write and ask about which monster you'd like to hear, and the good professor will gladly oblige! Next issue Dr. Agon brings us an up-to-date report on a real-live dragon, living in the Indonesian Islands!

FJA LUNACON GUEST

Forry Ackerman, Editor of **FM**, was the Guest of Honor (or should that be Ghost of Honor?) at the 1974 **LUNACON** sci-fi convention, held in New York City over the Easter vacation. Thousands of fantasy fans from all over the country attended, to fete Forry and his wife Wendy, translator of the far-famed **PERRY RHODAN** paperback book series (now in its 50th issue!). In addition to hearing their favorite filmag Editor speak about the world of monsters, lucky fans who attended saw great motion pictures, were permitted to buy stills, pressbooks, and

artifacts from creature films and, in general, meet others with a similar interest in the fantastic.

The Lunacon is only one of the many fan conventions held in New York City alone each and every year. July has its Comic Arts Convention, for fans of illustrated fiction; November has its Creation Convention, for fantasy film fans; and every year there is, of course, the phenomenal Star Trek Convention. And there'll be a new Convention coming your way soon... watch for details in a future edition of the **GE**!

WINNERS OF FM #108's ANIMONSTER FILM TEST

Here are the first fifty FM readers who scored 100% on their ANIMONSTER FILM

TEST in issue #108. If your name isn't here, get crackin' and study those old FM's!

In case you muffed the "Animonster Test," the correct answers are as follows:

SCOTT WAGNER
LIZ KRAUSE
JOSEPH GALEMI
EUGENE ROSEN
JOSEPH RAMIREZ
DAVID LANGE
JIM WILLIAMSON
R. DOMIAN
DAVID E. CYPRESS
SCOTT WILLIAMS
RODNEY ZEIGLER
JOHN SPENCE
JOE WEBB
RODARIO GIRASA
GUY CHRISTMAN
FRED SHUE
JOHN NEDVILLE

BOBBY J. LAWLEY
STEPHEN KALOON
PETER DeMARCO
DANNY HOLT
IAN GILCHRIST
STEVE MDLOENHAUER
JOHN J. MATHEWS
BRIAN FRANCIS
KEVIN DIVIN
JOSEPH B. JONES II
ROSE MINENNA
MARK HADZEGA
SAM DEWITT
JOHN COX
BILL CELCHICH
TIM KERN

CHRIS BILLINGSLEY
STEVE MARINO
DENNIS WEEDMAN
HANK LIEBSKIND
JOHN TEO
HARLAN ULLMAN
JEREMY FORSYTH
KENNY JENSEN
FRANK PONTON
FRANK MANSI
RUSSEL A. CINQUE
RAYMOND QUAGLIERI
MICHAEL CULHANE
MICHAEL DALIDA
ERIC CAIDIN
RICK GILLOW
DAVID DEEMER

THE DEADLY BEES
THE BLACK SCORPION
PLANET OF THE APES
THE BIRDS
THE LEECH WOMAN
THE GIANT GILA MONSTER
CURSE OF THE FLY
THE KILLER SHREWS
TARZAN AND THE LEOPARD WOMAN
HORROR OF SPIDER ISLAND
THE WAR EAGLES
THE OUVIL BAT
THE ALLIGATOR PEOPLE
THE HOUND OF THE BASKERVILLES
CURSE OF THE CAT PEOPLE

MONSTERS OF THE MONTH



JOE ST. ALMOND



KEITH CARR



HENRY TERANGELO



JIM MORROW



KEVIN EMMERICH



KEN KIEFER



JAN SUPIFACE



DONALD CAMPAGNA



JOHN HOPKINS



KING KONG CARD

What's this? King Kong on a greeting card? That's right! And he's not alone! The Karihoff Frankenstein and Lugosi's Dracula keep him company in a horrific set of cards you can use to say 'hi' or scare the living daylight out of your friends. They're a part of "The Late Show" series, available at most stationary stores across the country.

Also... there's a rumor of high-quality ceramic lamps featuring the Wolfman, Dracula, the Mummy, and Frankenstein, available to the general public, and we intend to find 'em! Next issue, we'll fill you in on the results!

ENCORE FOR EERIE EDIBLES



The Mummy

After last issue's Monster Cereal article, our official grocery ghoul slithered on down to his neighborhood supermarket and there found yet another gruesome goody! Nestle's, the company famous for its hot chocolate, has come out with a series of monster flavors with which to monstertly a glass of milk. Called "The Spook Group," this Strawberry flavored powder mixes instantly with milk. Pictured here is their Mummy packet, but you can also get Frankenstein, Dracula, the Wolfman, and a whole slew of other delicacies. So haunt those food shelves, and tell us of any other fright-foeds good for growing monsters!

WANT TO MAKE YOUR "GE" THE WORLD'S GREATEST NOOSEPAPER?

We're sure that readers of the Graveyard Examiner would like to hear stories, ideas, reviews, comments, and opinions about the world of monsters and fantasy, FM, sci-fi, horror, actors, filmmakers, and so forth, written by their fellow fiends! So why doesn't each one of you grab a pencil and paper and write about monsters? Review the latest Vincent Price or Ray Harryhausen movie... or tell us about a monsterific book you've read. Send us your fan club news, who is your favorite horror actor and why, what is your favorite monster movie, and so forth. We'll print as many letters and comments as space allows... so don't just sit there! Write! Our resident Goryspondent, Dr. Agon, will try to answer as many of you personally, as he can.

NEXT ISSUE...

Dr. Agon and a real-life dragon, an interesting report on that legendary land lizard, and one whom the good doctor has found alive on an Indonesian island! Also, a special PLANET OF THE APES article, a new monster quiz (the most difficult one yet) and much, much more!





father of KONG farewell



WILLIS
O'BRIEN

In Memoriam, by Forrest J Ackerman

It is with genuine regret that we record the passing of the creator of KING KONG, the man who populated THE LOST WORLD with its prehistoric animals, the individual who inspired Harryhausen, the genius who was the granddaddy of them all in the animated monster model business. With respect & affection we share with you what we know & have been able to learn about the late Willis O'Brien.



An O'Brien masterpiece, the brontosaurus of *THE LOST WORLD*, that was brought back to civilization to break loose & break up Landan.

homage from bradbury

WHEN I told Ray Bradbury that Willis O'Brien had died, he was temporarily too taken aback & saddened to say anything for print. But a few days later he wrote me.

Willis O'Brien was known to me only by his work, which speaks sufficiently for the man. No one born in this century can fail to have encountered him at least once through his monsters. I cannot see how it would be possible for anyone to forget *THE LOST WORLD*, once encountered. This film, with a few others, colored and changed my life. And the coloration and change were completed by my introduction to *KONG* through the genius of O'Brien. I saw *KONG* at least 12 times from the age of 12 until my thirties. I still believe it to be the supreme action myth of our day, a wonderful blend of the implausible made plausible by people, especially O'Brien, who obviously cared about what they were doing. Their love for high romance, grand adventure, enabled them to make an immortal film. This is the true monument O'Brien built for himself. No one can take away from it or add to it. It is there now and will always be there in the history of the cinema.

the hollywood sphinx

They called him the Sphinx of Hollywood. One publication of the early 30s stated: "He makes even the Sphinx seem talkative. Not even his employers know his secrets. Willis O'Brien, wizard of prehistoric lore, makes things live—he's a miracle man who can revive the past! He pulls prehistoric monsters, 75' long, out of a hat! He makes today yesterday—yesterday today."

"He is the man of the hour on the RKO lot for without him that studio's great bid for screen immortality would be impossible. The bid is *KING KONG*, completed after more than 2 years of production effort conducted behind locked & guarded stage doors. The process for making *KING KONG* required the ultimate in precision craftsmanship. Never more than a total of 20' of film could be photographed in the best 16-hour day, so laborious was the task.

"For *KING KONG* O'Brien conjured, magically, among other things, animals that thrived from 7 to 35 million years ago, including a tyrannosaurus, a stegosaurus, a brontosaurus & a pterodactyl. The largest of these, the tyrannosaurus rex, weighed 30 tons, was 20' high & measured 50' in length. The flying reptile known as the pterodactyl had a wing spread of 25'.

"But the foregoing can be considered mere samples of O'Brien's ingenuity, for he created an ape 50' tall, 35' around the chest & weighing between 15 & 20 tons!

"The fight to death between a brontosaurus & a tyrannosaurus (the combined weight of the creature estimated to be 100 tons) was difficult enough to tax the inventive powers & ingenuities of O'Brien and his staff of technicians but this was simple compared to the scene showing Kong, with struggling Fay Wray in his grasp, wringing the neck of a pterodactyl!

"The mysterious powers of O'Brien, which are not even known by Merian C. Cooper & Ernest B. Schoedsack, producers & directors of *KING KONG*, made all that possible."

homage from mcgee

Mark McGee, of Arcadia, Calif., is President of the Ray Harryhausen Fan Club. Harryhausen, as is well known, was a "student" of O'Brien. McGee was among the first to know of the passing of O'Brien, and at a meeting of monster fans in his home young Mark said: I am more than sorry to hear of the death of Willis O'Brien. I had great hopes of meeting the pioneer of the animation world. There will never be another

like him, as there will never be another **KING KONG**. Long live them both.

Hopes for another genuine high-class **KING KONG** spread with wild-fire enthusiasm a couple years ago when announcements came out of Hollywood over a period of a couple months to the effect that Willis O'Brien was preparing to revive his mightiest creation & pit another imaginary monster against him. But hopes for a new monster classic died aborning; after a few months of publicity the project was heard of no more; and now, with the death of O'Brien, **KING KONG vs. PROMETHEUS** has gone to the grave, to the Vault of Films Unmade.

the works of willis

Present at the McGee monster-fans meeting was Jim Danforth, talented young animator whose work has been featured in **JACK THE GIANT KILLER** and **THE WONDERFUL WORLD OF THE BROS. GRIMM**, and Danforth proved so knowledgeable about O'Brien that the following list of his screen accomplishments was prepared on the spur of the moment from young Jim's memory:

1914—**THE DINOSAUR AND THE MISSING LINK.**

1918—**THE GHOST OF SLUMBER MOUNTAIN**

1925—**THE LOST WORLD.**

1933—**KING KONG** and **SON OF KONG.**

1935—**THE LAST DAYS OF POMPEII.**

1949—**MIGHTY JOE YOUNG.**

1955—**THE ANIMAL WORLD.**

1957—**THE BLACK SCORPION.**

1958—**THE GIANT BEHEMOTH.**

In addition **THE BEAST OF HOLLOW MOUNTAIN** was acknowledged to be from an idea of O'Brien's dating back to **RING AROUND SATURN**, a film title which was announced for production several years earlier. **RING AROUND SATURN** was to have had, as its climax, a



Trio of triceratops that, thru the magic of stop-motion photography, were made by O'Brien to live again as they did millions of years ago.

The Lost World"

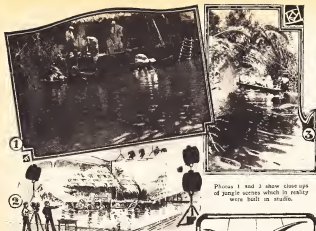
Trick Photography Involving
Miniature Models

By EDWIN SCHALLERT

World"

Complicated Hand Moved
Explained in Detail.

and J. K. BURLEIGH



Photos 1 and 2 show close-ups of jungle scenes which in reality were built in studio.

Drawings 2 and 4 above illustrate the methods by which the photos 1 and 3 were taken. A large studio tank was built in which tropical plants and houses were placed.



Above: The prehistoric animal swimming down the city street was taken with the stop motion camera mentioned at the right. When the falling building effect was produced, the miniature set was pulled apart by wires.

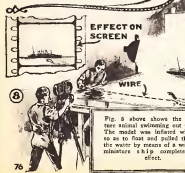


Fig. 6 above shows the miniature animal swimming out to sea. The model was inflated with air so as to float and pulled through the water by means of a wire. A miniature ship completed the effect.



FLYING DRAGON (MINIATURE SUSPENDED BY INVISIBLE WIRES)

TO SHOW RELATIVE SIZE



Fig. 7 above gives an idea of the relative size of the miniature models of prehistoric animals used in this film.



Fig. 8 above shows the apparatus employed in this picture who was really an actor with a realistic costume. Fig. 10 above shows how effect of height was obtained. Figures did not show in film.

THE film story entitled "The Lost World," written by A. Conan Doyle and presented by First National, presents some of the greatest surprises and the best examples of trick photography of the cinema screen. The story deals with the discovery of a land at the headwaters of the Amazon River, in South America inhabited by gigantic prehistoric animals. The methods used in taking these photographs with miniature models of the animals are illustrated on this and the two succeeding pages.

In the photographing of the various scenes in this picture, two main miniature settings were required. One of these was the ground below the plateau pictured as various illustrations on these pages, and the other was the ground on the top of the plateau. Of course, there were minor miniature sets as well, such as the one depicting the street scene in London. In these miniature scenes the animals were made up of a rubber-like composition yoked throughout with wires. The result was that the models were extremely pliable yet would stay in whatever position they were placed. In all of the act on photos the strip of film was taken two frames at a time with what is known as a stop motion camera. With this device one turn of the crank exposes two frames of film. Between the exposure of each two frames, the models were moved to their next position by hand.



In photos scene above, animal appears to push log.



The miniature model manipulated by hand arched along the bridge and suddenly decided to head back for South America. It crashed through the side of the miniature bridge, being pulled by invisible wires as above.



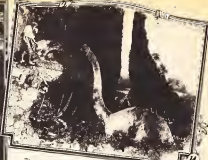
In close-ups of some of the animals, the audience could see them appear to actually breathe. This effect was produced by means of a pump and a bladder as shown above, the bladder being rhythmically inflated and deflated. The rubber tube was either hidden by scenery or the rest indicated in the photograph as in Fig. 18.



In Fig. 13 log is removed with wire. In Fig. 12, miniature figures seem to climb rope ladder. Close-ups are taken as in Fig. 10.



Using the stop motion camera, the animal models were placed in positions by hand as illustrated above in Fig. 16. Even the motions of eating were taken two frames at a time, the mouth being opened or closed between each two frames. The effect of saliva in the mouth was produced by shellac and the blood in the fight scene was a thick dark liquid.



The photograph of an animal in the scene picture with human action was accomplished by double exposure. Part of the animal was masked as the photo of the animal was taken and the other part masked while the action were being filmed.



While in London, the beast thrust its head into a clubroom. The interior scene was taken as above, a full sized model of the head being used.



The volcano scene was taken as in Fig. 19. During part of this scene, many of the prehistoric animals were shown running across the land. Red fire and smoke added to the effect.



In the London scene, the tail of the animal knocked down several people. A full sized tail of canvas was made for this scene and caused to twitch around producing the desired effect.



Above: The complete assembly of painted, life-size animal sets.



Fig. 26 above is one of the most gripping scenes in the whole photoplay. Depending on the principle of perspective, the miniature model and scenery were placed in the foreground and the actors in the background.



Above: A photograph produced by a combination of Figs. 24, 25 and 23.



Above: One of the miniature animal models.



LIFE SIZE SET WITH PEOPLE IN ACTION

To produce the photo in Fig. 21, a miniature scene was painted on glass as in Fig. 23, a full size set made as in Fig. 24 and a model as in Fig. 25 were used. They were all arranged as shown in Fig. 22, the full sized set in the background.



In the scene above, a complete miniature set modestly lighted occupied the foreground, while the actors strongly lighted were in the background. In the result, both sets appeared to be equally distant from the camera.



In the photograph shown in Fig. 28, where the two prehistoric animals are engaged in mortal combat, the same principle of perspective described above was brought into play as in Fig. 31. Figs. 29 and 30 detail this part of the filming. The extreme background was a painted scene, while the foliage in the foreground consisted of miniatures.



Above in Fig. 32 is illustrated another scene wherein the models and human figures appear on the same picture. A complete description of how these animal models were made and photographed appeared in the August, 1922, issue of this magazine.

fight in a Mexican arena between a bull & a dinosaur.

lost lore

Weaver Wright, reminiscing about O'Brien in the home of the president

by Ray Harryhausen) I have a mental vision of a flock of giant eagles, big as rocs, with fighting men astride their backs, attacking New York, with aerial battles between the birds from Brobdingnag and American planes high above the skyscrapers, machine-gunned birds & wing-

ject called GWANGI or GWONJEE featuring a triceratops & tyrannosaurus rex found alive in the bottom of the Grand Canyon. One drawing of Gwangi/Gwonjee is believed to exist & we at *FM* are attempting to track it down (if we have to go to the bottom of the



Cori Denhom's crew isn't waiting till they see the whites of this bronto's eyes before they fire in **KING KONG**.

of the Harryhausen Club, recalled that originally, while it was in production, **KING KONG** had 3 alternative titles: **CREATION**, **THE 8th WONDER OF THE WORLD** and **THE 8th WONDER**. "And **SON OF KONG**, while it was being 'shot,'" he recalled, "was called **JAMBOREE**." This caused me to remember hearing (approximately 30 years ago) a good deal about an O'Brien picture-to-be which it seemed to me was to have been called **WHITE EAGLE** or **WAR EAGLES**. Jim Danforth said **WAR EAGLES**, **WHITE** or **WAR** or what-not, it was not, alas, ever made. Thru the mist of a memory (half-remembered things perhaps once told me

smashed planes crashing into the man-made canyons below, destroying buildings & automobiles, panicking & killing thousands of people . . . What went wrong a quarter of a century or so ago to rob us of another O'Brien masterpiece? Unfortunately, now, we shall probably never know.

exciting sidelights

Via Danforth we learned of another lost bit of O'Brieniana: Jim had never seen the name written so he couldn't say how it was spelled but he had heard of an O'Brien pro-

ject called **KING KONG**, pen in one hand, atom bomb in the other) to show it to you.

I am suddenly reminded, right while I'm writing, that about 10 years ago a motion picture producer contacted me concerning a property I represented as an agent: "The Image and the Likeness" was a fantastic story about a Japanese mutant named Kazu Takahashi who on his first birthday was nearly 30' long & weighed 30,000 pounds. "By his second birthday," wrote the author, "he could walk, and now surpassed all land animals save the monsters of the Jurassic age, with a height of 51' and a weight of 158,000 pounds. In



Even though it was a silent picture, the din made by these dinosaurs in mortal combat could be heard far miles around. An example of O'Brien's dazzling artistry from *THE LOST WORLD*.



Dinosaurs & "friend" (No. 23) created & animated by the late Willis O'Brien during distinguished career that spanned 4 decades: 1, Toothless Pterodactyl; 2, Stegosaurus; 3, Polacanthus; 4, Doedicurus; 5, Duck-billed Trochodon; 6, Triceratops; 7, Monoclonius; 8, Great Ground Sloth; 9, Triceratops (female); 10, Triceratops (baby); 11, Triceratops (baby); 12, Allosaurus; 13, Megalosaurus; 14, Megalosaurus; 15, Iguanodon (mole); 16, Iguanodon (female); 17, Pteranodon; 18, Pterosaur; 19, Plesiosaurus; 20, Mosasaur; 21, Ornithostomus; 22, Pterodactyl; 23, KING KONG; 24, Foy Wrey doll; 25, Corosaurus; 26, Plesiosaurus; 27, Diplodocus; 28, Armored Dinosaur; 29, Brontosaurus; 30, Allosaurus.



Like pygmies with pea-shooters, 3 intrepid adventurers in lower right hand corner train their puny rifles on the awesome figure of a scaly, fanged super-saurian from time past. **THE LOST WORLD, 1925.**

June of 1950 — he exceeded the capacity of our million pound scale." At the time that the action of the story takes place (1965), the Laving Buddha, age 19, towers 590' high (12 times the height of Kong!) and weighs 198,000,000 pounds! This film project, like a score of other spectacles, never reached fruition, but the potential producer did astound me with one piece of information: "If we can swing the picture," he said, "we've got the man for our special effects, the man who made the original **LOST WORLD** — Willis O'Brien."

other achievements

MIGHTY JOE YOUNG won O'Brien an Academy Award (1950) for his construction & animation of the super-gorilla, "a lineal descendant of King Kong, who towered so menacingly on the screen but actually stood only 16" high and consisted of a metal frame padded with sponge & covered with rubber skin." As Ezra Goodman cleverly put it, "Thru hocus-focus, Joe loomed 16' high on the screen."

Reader Alan Gianoli has done us the favor of forwarding several pertinent quotes from the Goodman book, **THE 50 YEAR DECLINE & FALL OF HOLLYWOOD**, now available in paperback form. Goodman characterizes the late O'Brien as "a white-haired, bespectacled, soft-spoken gentleman, who has been in

the movie-monster business since 1918. His first monster movie, **THE DINOSAUR AND THE MISSING LINK**, was a prehistoric comedy which ran 5 minutes on the screen & took 2 months to make. The dinosaur & the cave men in it were constructed of modeling clay over wooden joints & chunks of granite were used for a Mesozoic background. The stop-motion photography animation was jerky but the picture was a success."

For his more recent movies, Goodman revealed, O'Brien constructed his creatures about the size of a baby's doll, on an average 1/2" to 1 1/2" scale to the foot.

For **MIGHTY JOE YOUNG** O'Brien was assisted by a crew of a quarter hundred (Harryhausen prominently among them), according to Goodman, and it took these technicians 3 years to complete the picture. "Joe and the other monster models were moved from a 1/4" to 1" to more than an inch at a time to achieve the illusion of animation. After each move, the film was exposed & the camera stopped. The model was then moved another portion of an inch & again photographed. When these individual action segments were run together on the screen they gave the impression of movement."

"There have been refinements in O'Brien's technique down the years but this is substantially the same method he used in his first monster movies. It is a technique requiring time, patience & great skill. Twenty-five feet of film per day is a good

output even tho that footage speeds by on the screen in about 30 seconds.

O'Brien not an over-talkative fellow, will tell you, when pressed, that monster pictures never go out of style. In his opinion they appeal to the adventurous streak in all of us & constitute an imaginative escape from a world of reality populated by too many husman monsters. Among his recent creations have been **THE BLACK SCORPION**, a 100' long animated specimen, and **THE GIANT BEHEMOTH**, about a prehistoric marine monster activated by atomic propulsion that sets out to destroy London. Latterly, O'Brien even did some work on a remake of **THE LOST WORLD**—but this one had live lizards & aguanas doubling for the prehistoric monsters. O'Brien was not too happy about it. "Probably "not too happy" is the understatement of 2 generations for a specialist who devoted 40 years of his life to perfecting his art of animation.

au revoir to "o'b"

His best friends called him "O'B" (Oh-Bee), this man from Oakland, Calif., who did considerable serious scientific work for the American Museum of Natural History in New York in addition to his film work. I was not privileged to know Mr. O'Brien personally but I have the vaguest recollection that as a teenager I may have been taken to visit him in his Hollywood home by a sci-fi author friend of the time, one Joseph William Skidmore who, ironically, met his end in an auto crash. So I can't check with Joe but I have the feeling he took me many many years ago to meet a friend where I saw magnificent great pieces of original artwork illustrating scenes from **KING KONG** and that I was in the home of either Merian C. Cooper or Willis O'Brien.

Willis Harold O'Brien died in Hollywood of a heart ailment on 8 Nov. 1962. He was 76. Because his acolyte, Ray Harryhausen, "the man who saw **KING KONG** 90 times", was abroad at the time, we could not get a statement from him in time for publication but we can well imagine Harryhausen's keen sense of loss at the passing of the man who was the idol of his youth & the inspirator of his vocation.

We will not say goodbye to Willis O'Brien in our pages but only au revoir because we know that all the rest of our lives we will continue to enjoy revivals in theaters & on television of his **LOST WORLD** and **KING KONG**; and that babies born this year of 1963 will in 1975—and their children in the year 2000—discover anew & thrill to & love the Wonderful Prehistoric World of Willis O'Brien.

END

FRIGHT FILMS

REGULAR & SUPER

FRANKENSTEIN MEETS THE WOLFMAN



High in the Capitan Mountains, a mad scientist works to revive the Frankenstein monster. And he succeeds, in time for the living corpse to do battle with a rampant wolfman. Lightning, fangs, and action galore. Fight between the monsters is one of horror's bloodiest. Stars Lugosi as Frankenstein, and Chucky as Wolfman. #2227/\$7.99

DOOM OF DRACULA



Boris Karloff portrays a carnival owner who locates the remains of Count Dracula. He brings the vampire back to life, and sends him on an utterly diabolical mission. Soon, however, Karloff realizes he has made a mistake, as Dracula turns on him! John Carradine plays Dracula. Set in 'House of Frankenstein' film. #2246/\$7.95

THE INVISIBLE MAN



This is all the original motion picture featuring HG Wells' classic character. This effort reintroduces the great Claude Rains to the industry. Starting special effects by John F. Fulton, which show more who becomes transparent due to scientific experiments. A chilling, absorbing film, one of the all-time greats. #2237/\$7.99

HOUSE OF FRANKENSTEIN



Follow-up feature to "Doom of Dracula" stars Boris Karloff as the monster, who is pursuing the world-war in search of the Frankenstein monster. And, finally, he finds it... returning it to life. But then, trouble for the Wolfman arrives on the scene, to destroy the doctor and his new patient. #2247/\$7.99

THE "ORIGINAL" MUMMY



One of Karloff's most memorable performances; one of the great horror films. An Egyptian uncovers tomb of Mummy in his lab. That night, he comes back to life after murdering one of the scientists, the balding beast makes his London debut. He sends the fiancée of his one-time Egyptian mistress. Film is in black and white. #2224/\$7.95

THE MUMMY'S GHOST



Here is an exciting sequel to "The Mummy." Len Chaney portrays the man of refined class, as he terrifies a scientific gentleman who has cured scorpions. And, as late would have it, he falls for the young lady scientist who is a part of this expedition. This Mummy is more brutal, more deadly than the Karloff one. #2266/\$7.95

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A sequel to the original "Creature" film, this movie has a second excursion into the beast's Amazonian home to capture the monster. They take him into captivity and civilization. Then, from the confines of an aquarium pool, the Creature finally escapes his captors and escapes! Horrifying! The Old Man kills many! #2254/\$7.95

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One of the most popular monster movies in history. A young boy seeks a psychiatrist to solve his various hang-ups. But the doctor, himself, is deranged, and hypnotizes the boy. Under hypnosis, the young man is convinced by the psychiatrist that he is a werewolf. Then, it's off to hell for the doctor! #2223/\$7.95

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This is the big one! Vampire vs. werewolf in horrific shocker. Lugosi goes back to blood-guilty, who subjugates a ferocious werewolf. And, then, together, the two go in search of unsuspecting victims. Lugosi is at his menacing best in this, one of his best vampire roles. The ending is a gory one, that must be seen. #2267/\$7.95

RETURN OF DRACULA



Dracula is back, in the form of actor Charles Lederer. The Count moves into a small, isolated town and begins to live as a parasite, sucking the blood of the plain country folk around him. All goes well... until the infamous monster is lured out and hunted. One of the most essential Dracula films ever produced. A must! #2273/\$7.99

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A man-up of two great horror actors, Lloyd Austin portrays a mad scientist, and Len Chaney, a truck driver who is in an accident. Austin discovers the body and through the use of high-voltage electricity, brings Chaney back to life. But the truck driver is no longer human: He's become an electric monster! #2264/\$7.95

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Many fans of horror films consider Christopher Lee the finest screen Dracula. And in this film, his awesome talent is in evidence. Tall, sinister, and menacing, Lee is the immortal count here, he travels from Transylvania to London. His plan is to savage two respectable families in the great city. And this he does, brutally. #2265/\$7.95

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Jean Crawford, star of "What Ever Happened to Baby Jane" joined with "Rosemary's Baby" Bel Castle to create this mad-as-day horror classic. This film is not for the faint-hearted as it is about a series of insane murders. Is Crawford victim or killer? Warning, vicious anti-billings appear in this film. A real shocker! #2264/\$7.95

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Sinbad's beloved Princess Parvati is reduced to six inches in height. Only a piece of shell from the eye of the sea-monster Colossa bind the Roc can restore her to normal. But the sea back to Colossa is fraught with danger... such as evil winds, malicious sailors, and the ever-persistent Sira. BW #22006/\$7.99 Color \$15.95/#22031

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Sinbad and his men reach Colossa, and scale the crazy peaks to the Roc's nest. There, they do battle with the great two-headed bird, and Sinbad is captured by the monster. If that weren't enough, a brave human skeleton is brought to life by Sakhari to enhance the adventures. BW #22007/\$7.99 Color \$15.95/#22032

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After restoring the princess to her normal size, Sakhari leaves his life-breathing dagger after Sinbad and Parvati. Just as he's about to get them, the Cyclops comes to their rescue. A battle to the death ensues, and the eye-creature is beaten. The dragon chases the pair to the sea... where it's a battle of giants! BW #22008/\$7.99 Color \$15.95/#22033

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After being captured by the inhabitants of Colossa, land of the Golden Fleece, Jason breaks free. Then, in a dark and misty shaded cave, he finds the Fleece. But guarding it is the Hydra, a seven-headed dragon. It kills one of Jason's men... and then goes after the hero himself! Exchange BW #22011/\$7.99 Color \$15.95/#22036

CHAPTER FOUR "Golden Fleece"

Jason and his men grab the Fleece and sail their way to land. First, by a storm, then by the sky, and rescued by a army of skeleton warriors. These grow from the teeth of the dead Hydra. And the more skeletons, battle Jason and his men in an incredible battle. Two men die. BW #22012/\$7.99 Color \$15.95/#22037

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